

SQUARE DANCING

APRIL, 1976

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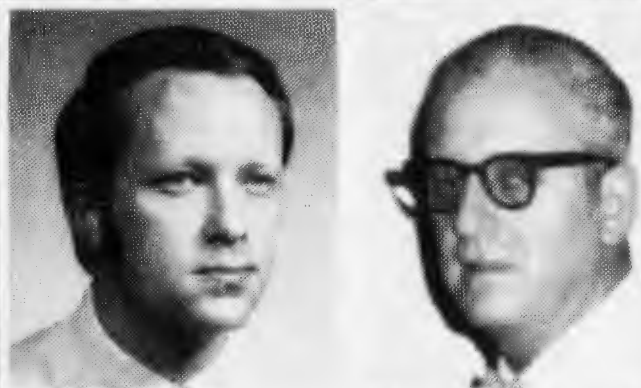
official magazine of The *Sits in Order* AMERICAN SQUARE DANCE SOCIETY

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PLEASE NOTE!
INTRODUCTION TO
CHALLENGE WEEK
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Level

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Sept. 5 to Sept. 11



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Sept. 12 to Sept. 18



Bill Peters
San Jose, Calif.

Callers College by Bill Peters held
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Sept. 19 to Sept. 25



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phone (303) 873-5566



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We were about 200 miles from home in a square dance clothing shop for the first time recently. Hattie found some shoes she wanted. They didn't use Master Charge, but were willing to take a personal check. "I'm not sure we have a check book with us," said Hattie. "Take the shoes and mail me a check when you get home," was the reply. "You'll do that?" she asked. "Surely, square dancers always pay," he said. Isn't that wonderful?

Don and Hattie Canders
Rumford, Maine

Dear Editor:

Having been kept too busy during the month of December to visit around, I realized I'd have to dip into SQUARE DANCING to see what the so-called "mainstream" was dancing should we visit other clubs. So I came upon "Lockit," and I thought "Lockit,

Smocket!" These ghastly, unimaginative names the current calls have! As a natural reaction I came forth with Motivate, Acti-
(Please turn to page 47)



5. Hot Line—Late News
- 7 As I See It by Bob Osgood
- 9 Square Dance Vacations, 1976
- 10 History of the Dance in the U.S.A.
- 12 New Dancer Series
- 14 How We Dance—Slide Thru
- 16 CALLERLAB Quarterly Movements
- 17 Ladies on the Square
- 18 Take a Good Look—Chase Right
- 19 The Dancers Walkthru
- 22 Square Dance Diary
- 23 Roundancer Module
- 24 Paging the Round Dancers:
Ruth Jewell
- 25 Callers Textbook
- 30 Style Lab—Lines of Three
- 32 National Square Dance Convention
- 33 Round the World of Square Dancing
- 37 Callers/Teachers Workshop
- 46 Caller of the Month: Jack Cook
- 56 On The Record: Reviews
- 74 Square Dance Date Book
- 78 Fashion Feature

SQUARE DANCING

OFFICIAL PUBLICATION OF THE

SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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RED HOT



SQUARE DANCING MAKES THE NEWS: Doubleday, one of the giants in the publishing field, comes out this month with a new, illustrated book on square dancing by Betty Casey (Texas). And equally prominent in the publishing field, Random House indicates a similar interest....New York Times of February 22nd had a noteworthy article on the activity....Columbia Broadcasting System, inspired by the Times story, is out to do a special on the East Coast....CBS also reportedly preparing a 4th of July T. V. Special "live" from Colorado Springs with Walter Cronkite. Local callers will be doing the calling.

CONVENTION BRIEFS: If pre-registrations to the 25th National Convention (Anaheim, California) continue at their present rate the count this month will surpass the 22,000 total registration chalked up by the folks in Kansas City last year. Our unofficial guesstimate of the final count, 32,911....This year's Convention will be recorded on film for future distribution and use.

LABEL NEWS: The square dance section of Hi-Hat Records goes to Ernie Kinney (California). Merl Olds retains Hi-Hat's round dance releasing program....Welcome to newcomer Chaparral Records which will feature the calling of Ken Bower, Jerry Haag, Beryl Main and Gary Shoemake....The ranks of the recording companies are swelling with the addition of Rhythm Records and Ranch House, newcomers of only a few months ago. Don't be surprised to hear of more labels before the year is over.

MISCELLANEOUS: Heading for the South Pacific this month? Be sure to check with your travel agent for a South Pacific dance festival with representatives coming from many of the islands and countries in the area....Watch for a new, quality wireless mike selling for under \$400 by a top manufacturer.

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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AS I SEE IT

bob osgood

April, 1976

WITH MAGAZINE DEADLINES being what they are, we often find ourselves busily writing mid-winter copy for SQUARE DANCING during a summer hot spell or, as in this issue, writing about summer vacation activity (see page 9) when the thermometer is sub zero in many parts of the country. At this point we are writing the April issue in mid-February—just days removed from one of our twice yearly junkets to Asilomar. As many of you know, Asilomar, which is a cypress-covered, sand-duned conference area on California's Monterey Peninsula, has been the home of SIOASDS vacation institutes twice a year for the past 26 years. We always look forward to a good time at one of these sessions. Last summer's session which we shared with more than 40 New Zealand square dancers and the institute this past week which featured Marshall Flippo, Frank Lane and the Charlie Proctors, just had to be a pair of the finest.

We discovered some time ago that people can literally *disappear* from the outside world for a brief period of time and surround themselves in the friendly atmosphere of square dancing when attending one of the many vacation institutes presented by different groups around the world. At these sessions one often

gets a taste of some of the finest dancing and the greatest friendliness that can be found anywhere.

From our standpoint, at one of these camps we dance more in a single week than we do in several months at our home club. We come back with a greatly renewed enthusiasm for square dancing and as an added bonus find that our timing and reaction instincts are honed to a fine point. If you have yet to attend a square dance vacation institute, we suggest that 1976 might be a good time to start.

A Big Month for Callers

FOR THE THIRD TIME in as many years, callers from all over will meet this month to seek solutions for some of the prime challenges facing the square dancing activity. CALLERLAB—The International Association of Square Dance Callers will hold its Convention at the Marriott Hotel in Chicago, Illinois. More than 850 will be in attendance at this session with some delegates coming from as far away as Japan, Germany, New Zealand, England, Netherlands and the Canal Zone.

CALLERLAB is still a baby, but through its Quarterly Movements project (see page 16), its Accreditation Program, its designation of Levels of Dancing, its Callers' School Curriculum, its Mainstream Basics List and many other projects, it has already left its mark on the square dancing community. From this year's Convention will come new guidelines for the future which will be covered in this and other square dance publications.

Bits and Pieces

WELL, WHAT DO YOU KNOW? Square dancing has really arrived—it's now in the funny papers! In the nationally syndicated comic strip "Funky Winkerbean," artist Batiuk recently devoted a short series to this activity. All tied into the high school square



dance scene, the various episodes were good for a number of chuckles. Example: Scene in a gym square dance class. Voice coming over the loud speaker says, "Join hands and circle to the left." Teenage lad clasps his two hands in front of him and without benefit of anyone else, simply turns himself to the left in a series of circles. . . . Hats off to veteran caller, Joe Lewis for an excellent record. Rating three stars in the February issue of the Record Review, "Smile Away Each Rainy Day" is a goodie reminiscent of Joe's "Alabama Jubilee" of 25 years ago. . . . While we are on the subject of record reviews, from time to time we get questions relative to how this project works. Our reviewer—in our estimation one of the truly outstanding callers of our time (he and we prefer that he remain anonymous as a means of giving a completely unbiased report)—carefully checks each new record as it is released then makes his comments and ratings. The various recording companies supply us with two copies of each new release and every two weeks copies are sent to the reviewer. At the cutoff date all those records received and reviewed at that point are included in the next month's reviews. The current *best seller* list is created each month as a result of a poll of more than 50 square dance record dealers across the country. Not everyone will agree with the findings of our reviewer but then no one would agree with *all* the findings of *any* reviewer.

Let's POLL the Leaders

Early this year a special questionnaire was sent to more than one thousand dancer, caller and round dance teacher associations, the editors of all area publications, all members of the Board of Governors of CALLERLAB, the Executive Committee of the National Square Dance Convention and all delegates to LEGACY. By press time a sizeable percentage of these questionnaires were returned and this article is based on the findings.

ON THE BASIS of today's square dancing and what we have seen in the past, how would you plan for the future? Knowing what you do, where would you say the square dancer of tomorrow—the person who has not yet even entered a beginning class—fits into the scheme of things?

In the questionnaire sent to square dance leaders, we asked these two questions: (1) Where, in your estimation, does the greatest interest for the largest number of *potential* square dancers lie? (2) How frequently do you think the average *potential* square dancer in your area is able to dance?

As indicated in the Hotline section of SQUARE DANCING last month, the consensus was quite revealing in answer to the first question. 33% of the returns indicated that the newcomer to square dancing would most likely find his place in a 75 Basics Club. While 30% estimated the majority would aim for the 75 + 10 category, 27% said that the Mainstream Club would draw the greatest number. 9% put their votes on a Basic 50 Club as appealing most to dancers coming into the field. Fewer than 1% suggested that new dancers would aim beyond Mainstream.

Regarding the frequency of dancing, the leaders based their reactions not so much on what was actually happening today but what they felt would be most appealing to the greatest number of potential dancers in the future. Here is the result: The "once-a-weeker" got 53% of the poll. Twice a month showed 27%, twice a week 16%, and the remaining 4% showed anywhere from once a month to three times per week.

Maybe in some areas these percentages will prove to be true at the present time. Perhaps in others we all need to take a new look at our programs to decide whether we are, in fact, providing an activity for the greatest potential of new dancers.

When asked, "In your opinion, what are the prime reasons for people dropping out of square dancing?", we received all of the regular reasons plus a few new ones.

More returns indicated that too much new material, new movements, were being inflicted on the dancers and that in particular new class graduates were having to face too many new figures too quickly.

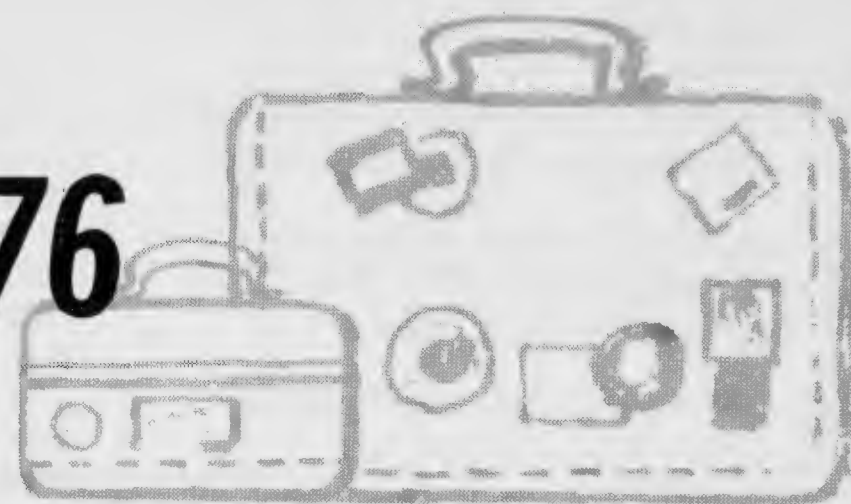
A large number felt that dancers were being provided an inadequate background in basics and body mechanics.

In too many instances there were not dances available to fit the needs of the dancers.

A large number of dropouts could be attributed to the normal number of miscellaneous interests, raising children, etc.

(Please turn to page 67)

SQUARE DANCE VACATIONS 1976



SQUARE DANCE VACATION INSTITUTES come in all varieties—some are geared just to workshopping and dancing new square dance movements and round dance routines. Others encompass more of the educational aspects such as clinics, seminars and callers' colleges. Whatever the program, some dancers return year after year to the same location, some take in all the vacations, and each year there are bound to be new dancers who are attending a vacation institute for the first time.

Apr. 2-4—Penthouse Weekend-Rounds. Write Penthouse Weekend, P.O. Box 146, Somers Point, New Jersey 08244

Apr. 9-11—Penthouse Weekend. Write Penthouse Weekend, P.O. Box 146, Somers Point, New Jersey 08244

Apr. 9-11—Spring Festival, Spring Creek Dude Ranch, Hickory Valley, Tennessee. Write Route 1, Saulsbury, Tennessee 38067

Apr. 24-May 2—Fontana Village Swap Shop. Write Fontana Village Resort, Fontana Dam, North Carolina 28733

May 7-9; May 14-16; May 21-23; May 28-30—Square Dance Weekends, Fun Valley, Colorado. Write Mack Henson, 2050 S. Elmwood Dr., Abilene, Texas 79605 Nov. 1 to May 1. Or Box 208, South Fork, Colorado 81154 May 1 to Nov. 1

May 9-16—Rebel Roundup, Fontana Village Resort. Write Fontana Village Resort, Fontana Dam, North Carolina 28733

May 14-16—Lee Kopman Weekend, New Holland, Pennsylvania. Write Spring Gulch Square Barn, New Holland, Pennsylvania 17557

May 16-23—Accent on Rounds, Fontana Village. Write Fontana Village Resort, Fontana Dam, North Carolina 28733

May 16-Sept. 19—Vallecito Resort. Write Route 1, Bayfield, Colorado 81122

May 20-June 19—3 Weeks, Fun Valley. Write Mack Henson, 2050 S. Elmwood, Abilene, Texas 79605 to May 1st. After May 1st write Box 208, South Fork, Colorado 81154

May 21-23—Round Dance Weekend, Turkey Run Park, Marshall, Indiana. Write Max Forsyth, 3201 E. Tulip, Indianapolis, Indiana

May 23-30—Fun Fest, Fontana Village. Write Fontana Village Resort, Fontana Dam, North Carolina 28733

May 28-30—Memorial Day Weekend. Write Harold Kline, Rt. 2, Hardy, Arkansas 72542

May 29-31—Pre-Season Roundup, Peaceful Valley. Write Karl Boehm, Peaceful Valley Lodge, Star Route, Lyons, Colorado 80530

May 30—Memorial Day Weekend, Lionshead Resort. Write Buck Jones, West Yellowstone, Montana 59758

May 31-June 5; June 6-11; Sept. 5-10—S/D Roundups, Peaceful Valley Lodge. Write Karl Boehm, Peaceful Valley Lodge, Star Route, Lyons, Colorado 80540

June-August—Rainbow Lake Lodge, Brevard, North Carolina

June-Oct.—11 weeks. Kirkwood Lodge, Osage Beach, Missouri 65065

June 6-11—Royal Holiday, Interlaken Resort Village, Lake Geneva, Wisconsin. Write Bill and Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090

June 11-13—Sparky Carlton Weekend. Write Spring Gulch Square

Barn, New Holland, Pennsylvania 17557

June 13-Aug. 28—11 Weeks, Peaceful Valley. Write Karl Boehm, Star Route, Lyons, Colorado 80540

June 14-Sept. 6—12 weeks of square and round dancing, Dance Ranch, Estes Park, Colorado. Write Frank Lane, P. O. Box 1382, Estes Park, Colorado 80517 for full details.

June 18-20—Potawatomi Weekend, Angola, Indiana. Write Bill Peterson, 30230 Oakview, Livonia, Michigan 48154

June 24-26—25th National S/D Convention, Convention Center, Anaheim, California

June 29-July 4—4th of July Weekend, Lionshead Resort. Write Buck Jones, W. Yellowstone, Montana 59758

July 1-4—10th Earl Johnston Reunion. Write Spring Gulch Square Barn, New Holland, Pennsylvania 17557

July 6-10—Jekyll Island Fun Fest. Write J.B. and Pat Dill, 2113 Egret Street, Brunswick, Georgia 31520

July 16-18—Potawatomi Weekend, Angola, Indiana. Write Bill Peterson, 30230 Oakview, Livonia, Michigan 48154

July 17-23—S/D Week. Write Spring Gulch Square Barn, New Holland, Pennsylvania 17557

July 18-23—Separate Callers' and Round Dance Leaders' School, Turkey Run Park, Angola, Indiana. Write Max Forsyth, 3201 E. Tulip, Indianapolis, Indiana

July 25-30—SIOASDS Asilomar S/D Vacation and West Coast Callers' School, Pacific Grove, California. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles, California 90048

July 25-30—"College of Knowledge." Write Sharon Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

Aug. 3-7—Lionshead Resort. Write Buck Jones, West Yellowstone, Montana 59758

Aug. 6-7—Dogpatch Festival. Write John and Dorothy Taylor, Rt. 4, Box 226, Harrison, Arkansas 72601

Aug. 8-13—"College of Knowledge." Write Sharon Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

Aug. 9-14—B.C. Jamboree. Write Box 66, Penticton, B.C., Canada V2A 2J9

Aug. 15-20—RoundARama, Bloomington, Indiana. Write 1125 Haven Road, Hagerstown, Maryland 21740

Aug. 22-27—"College of Knowledge." Write Sharon Golden. P.O. Box 2280, Hot Springs, Arkansas 71901

Aug. 22-27—Estes Park Vacation, Lazy T Motorlodge. Write Bill Peterson 30230 Oakview, Livonia, Michigan 48154

Aug. 22-Sept. 4—2 Weeks, Fun Valley. Write Mack Henson, 2050 S. Elmwood Dr., Abilene, Texas 79605 to May 1st. After May 1st write Box 208, South Fork, Colorado 81154

Aug. 28-Sept. 5—Spring Gulch Square Barn, New Holland, Pennsylvania 17557

Aug. 29-Sept. 4—Fall Roundup. Write Karl Boehm, Peaceful Valley Lodge, Star Route, Lyons, Colorado 80540

Sept. 3-6—Trailer-Camper Weekend, Hidden Valley Campground. Write Bill Shipman, 1116 Powell View Dr., Defiance, Ohio 43512

Sept. 4-12—Fun Fest. Write Fontana Village Resort, Fontana Dam, North Carolina 28733

Sept. 5-11—Bill Peters Callers' College, Fun Valley. Write Mack Henson, 2050 S. Elmwood Dr., Abilene, Texas 79605 to May 1st. After May 1st write Box 208 South Fork, Colorado 81154

Sept. 10-12; Sept. 17-19—Aspen-Time Weekends. Write Karl Boehm, Peaceful Valley Lodge, Star Route, Lyons, Colorado 80540

Sept. 12-19—Rebel Roundup. Write Fontana Village Resort, Fontana Dam, North Carolina 28733

Sept. 18-25—Septemberfest, Kentucky Dam Village State Park. Write Sid Jobs, Rt. 6, Box 238A, Murray, Kentucky 42071

Sept. 19-Oct. 2—2 Weeks, Fun Valley. Write Mack Henson, 2050 S. Elmwood, Abilene, Texas 79605 to May 1st. After May 1st Box 208, South Fork, Colorado 81154

Oct. 3-10—Fall Jubilee. Fontana Village Resort, Fontana Dam, North Carolina 28733

Oct. 22-24—Squar-Esta Weekend, Vandenburg Inn, Santa Maria. Write Squar-Esta, 6559 Coldwater Canyon, North Hollywood, California 91606

Nov. 14-19—Callers' College. Write Sharon Golden, Box 2280, Hot Springs, Arkansas 71901

This calendar of events includes all dates received by press time. Undoubtedly there will be some late-comers and we'll try to list these in a future issue of SQUARE DANCING.



History of the U.S.A. in Dance

For a Dash of Old Fashioned Dancing Fun Consider a Paul Jones

IF YOUR BICENTENNIAL pageant will feature a number of acts or vignettes tracing square dancing's 200 year history, then you may find that one of them could include a brief sequence of the old faithful Paul Jones. Going back a few years perhaps, no law abiding, red-blooded American square dance would be considered complete without one of these partner-changing mixer-type interludes that involved everyone.

Let's take a look at the makeup of a Paul Jones and then see how it might add a taste

of homespun naturalness and humor to your program. First of all, of course, is the necessity of creating for your audience a feeling of the old style dance. Coming in from all parts of the surrounding countryside, a number of the dancers would be enthusiastically greeting old friends. However, you'd be bound to find some of the participants shy, and trying their best to melt into the woodwork. Ah Ha! Just the right setting for a good mixer.

"Get your partners for the Paul Jones," the M.C. calls out as the three-piece band strikes

up a familiar march. "Everybody promenade around the hall!" Here the caller may do a bit of cajoling and urging to get the more timid ones into the parade, but finally all are marching in couples in a counterclockwise ring around the room (stage).

Change of Rhythm

Suddenly the music changes to a two-step or a polka and the caller shouts, "Everybody dance!" Some with great exuberance and others a bit more reservedly fill the floor with turning, freestyle dancing.

"Change partners!" With shrieks from the girls and good-natured laughter from the men, each couple trades partners with another and the dancing continues. This "change partners" is repeated two, or perhaps three times and by now the composure of the group has vanished and the fun-level is set for the remainder of the evening.

"All right now, let's form two circles. The ladies on the inside, circle right. The men on the outside, circle left." The music has changed again to some fitting tempo that just suits the circling motion. "You're all going wrong—go the other way!" both circles stop, then reverse their direction and this time continue on for a slightly longer period of time. "Dance with the girl in front of you." The orchestra has changed again to the lively two-step or polka.

Move Into Lines

Now the music has stopped and the voice booms out. "Let's form two long lines. The ladies over here on my left and you men over on my right." The dancers form on quickly—some of the more adventuresome trying to line up across from the partner they hope to end up with.

"Everybody forward," comes the call and both lines advance to the center of the floor. "And now back right out." The dancers move back to their starting positions as the band, in cadence, advances up the musical scale and then down again. "This time go forward pass right thru—but you don't turn around. All right now, slowly. Everybody back up. The one you bump into is your new partner. Everybody dance." More laughter as the dancers bump into each other. Some mixups as several men end up with the same potential partner and a few stray men hustle to find a partner among the remaining unclaimed ladies.

Depending upon the success of the dance

EDITOR'S NOTE

This Bicentennial series which started with the January, 1975, issue of **SQUARE DANCING**, has traveled with you through 200 years of dancing in America. In the November, 1975 issue, the different dance forms were incorporated into a possible cavalcade format with the idea that groups putting together a Bicentennial program could use this in building a show of their own.

In this and following issues we are adding ideas of dances that might also be used in a typical program. If you are planning a show, large or small, along these lines, please let us know. We, as square dancers, should take advantage of this opportunity to make the public aware of the part dancing has played in our country's history.

Those of you who are planning to attend the 25th National Convention in Anaheim, California, in June, be sure to see the pageant, "American Square Dancing Through the Years" to be held in the Arena of the Convention Center.

up to this point, the Paul Jones may continue for as long as the caller and the dancers hold up. For your stage performance you may want to limit yourself to just a few minutes, doing each change or variation only once.

Following most changes the "everybody dance" call will keep the participants in motion. In a promenade counterclockwise by twos, the men may be told to "roll back one girl and promenade the one behind you." Or, if you want a real scramble, "All the ladies toss your right slipper into the center of the floor. All right, all you gents, when I say go, you go in and find a shoe, then see if you can locate its owner. She's your next partner!"

Of course, the variations are almost limitless and you'll want to add those that do the most for your performance. The final call will be "Paul Jones." At that point each dancer leaves the one he is with and hurries to finish out the dance with his original partner.

In a future segment of this series we may hit upon other typically American square dance mixers which, if interjected discriminately into your Bicentennial program may add just the right amount of fun and laughter.

Dear Not-So-New Dancer,

*"The time has come," the Walrus said,
"to speak of many things, of where to dance,
of when to dance, of cabbages and kings."*

CAN YOU REMEMBER back to last September—nine months ago—to a time *before* you started square dancing? A lot has taken place since then, hasn't it? Now that your square dance class is nearly finished what happens next?

For a brief minute let's just reflect on events up to this time. If your class days have gone well—and we trust that they have—you've gained a whole collection of brand new friends. You may not know a great deal about any of them, where they work, how they vote or perhaps even what church they attend. All of that is relatively unimportant. But you do know that they are fun to be with and that you have enjoyed dancing with them.

What else have you learned? Well, you've learned a brand new language and, depending upon the length of your lesson period, you've been formally introduced to a good number of basics. Now you may not believe it, but just learning these basics is not the whole story. More important to you and any possible future square dancing you may do is the fact that you have learned to *listen* and to *react to calls automatically*.

Perhaps the toughest basic you will ever be taught was a right and left thru. And, do you know why? Because when you learned it the whole idea of what to do with your hands and your feet and your body, was new. You were awkward then. But now, after thirty weeks or so of dancing, you have learned the importance of automatic reaction. A so-called difficult basic comes easily for you now. This is the difference in learning to dance and in *being a dancer*.

And so it is that perhaps the most important single thing you have learned up to this point is **HOW** to dance. Part of **WHAT** you dance has also been learned, but there will be more

of that in the months to come as you join a club or attend "open dances."

What club do you join?

Different areas treat this in different ways. In some spots around the world, particularly in more or less remote areas overseas, there isn't much choice. Each year the existing club members start a class and the members as well as the new dancers take part in the learning process together. At some point along the way the new class simply becomes the club and the dancing goes on.

In your case your caller/teacher may have several clubs in mind that are just waiting for the signal that the learning period is over so that they can invite the members to come and dance with them. An invitation to dance with a club is not always an automatic invitation to belong. Some clubs make it a practice of inviting individuals to attend a certain number of times *before* extending an invitation to join. This is the situation with the "closed" membership clubs.

The "open" clubs which predominate in many areas work on the basis that all are welcome, sometimes posting a level of dancing as a pre-requisite. It may be that the club's level is set at the 75 Basics plateau, or at 75 plus ten current movements or possibly at Mainstream which is defined as a level of dancing designed for the person who dances on the average of once each week and who is well versed on Basics 1-75 plus ten current movements.

How do you start a new club?

Perhaps your square dance class has already taken on the form of a club. Perhaps in its initial stages, class members were assigned the various responsibilities of greeters, coffee makers, etc. The workings of your club need

not be much more complicated. The purpose of your club or any club is to gather, square dance and have a good time. A good formula for an organization, therefore, is: "Keep it simple—keep it fun." Be sure to avoid the trap of over organization that often leads to a stodgy framework. Be sure that the work load is shared among many members, not just a few. *Involvement* is the key to success in many a square dance club.

Finding a place to dance

Here again, the problem may already be solved by simply continuing on where you danced in your class. It's a good idea to check out all the possibilities in the area. Occasionally the eventual growth in size may necessitate larger facilities and it's good to know in advance what is available. Some of the points you will want to be aware of include:

Location—Is the hall well situated in a good environment and is it handy to a majority of your club members?

Appearance—Be sure that your surroundings are conducive to a good wholesome square dancing environment. Not all square dance halls are brand new but they should be clean. The floor, the acoustics, kitchen and restroom facilities, etc., all need to be considered.

Parking—Many otherwise ideal square dance facilities are ruined simply because there is no place to park. Sometimes when weather conditions are less than favorable, guests become disenchanted when having to walk several blocks to their car.

Rental Fee—Be sure that the cost can be well absorbed by the club members. Sometimes an exorbitant rental fee necessitates

high admission prices that often are a cause of a club's demise.

Size—It's far better to have a full hall than to allow room for dancers who may never show up. Be practical. A smaller sized hall may cut your rental cost considerably. There is always the possibility of moving up as you get larger or when there is an occasion to need more dancing space for a special event.

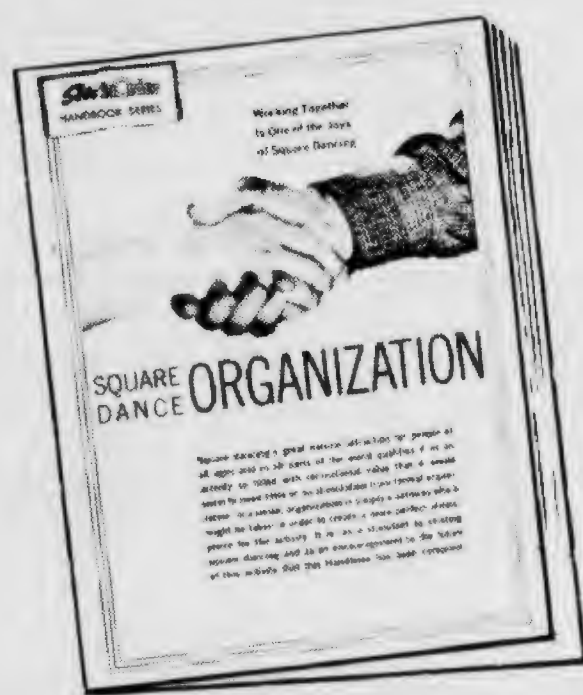
Finding a caller

Square dancing is a "team" activity with the dancer and the caller sharing equally. It may be that the caller who has taught you to dance will also be available to call for your club. Naturally if you are joining a club that is already formed, this decision will not be necessary. In the event that your group is contemplating a new club, take sufficient time to enjoy the calling of different callers in the area. It's well to have all your potential club members take part in this choice because tastes do vary. Remember that the same callers, calling for different groups each night of the week, perform differently under circumstances dictated by each particular club. If your group is to be a limited basics club then observe the various available callers calling to this type of a group. When it comes to making specific arrangements with a caller, this will have to be worked out individually with the callers involved. The caller's fee, his availability, his philosophy of calling are all important. Remember that calling ability alone is not enough. Your group will be looking for a long lasting partnership. Don't think in terms of *hiring* a caller; think of your club as entering into a partnership.

(Please turn to page 68)

STARTING A NEW CLUB?

This year hundreds of new clubs will spring up across the square dancing world. They will be of all sizes and types. Some will cater to the limited basics and others will predominate in large workshop style dances. All will have certain challenges to meet. All will need some direction, perhaps some bylaws and other guidelines. Perhaps among your club members will be those who have the ability to set up such a club. Like so many club organizers in the past, however, your group may need a helping hand. The SIOASDS has produced a special handbook on Square Dance Organization. In it you will find a simple set of bylaws and other suggestions that are designed to get the new club off and running. Send 50¢ for your copy to: The Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048.



HOW WE DANCE

The GREAT VERSATILITY of the SLIDE THRU

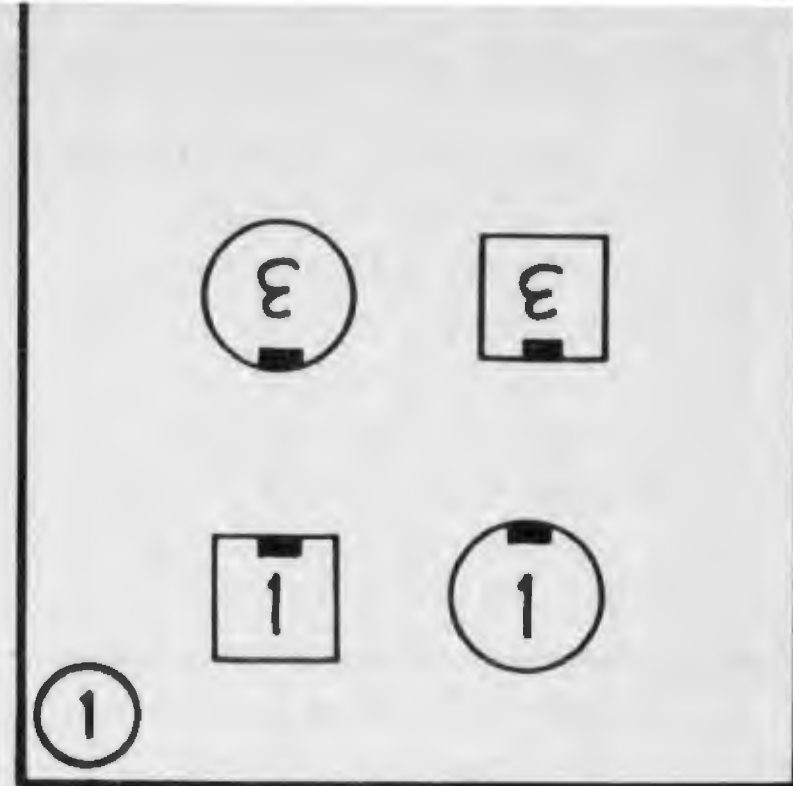
A GOOD BASIC is one that sticks to its own definition under any situation and setup. This is true in the case of the basic Slide Thru (Basic 67). According to the description: "Two facing dancers will move past each other, passing right shoulders. Each will then immediately turn one-quarter. A man always turns right. A lady always turns left."

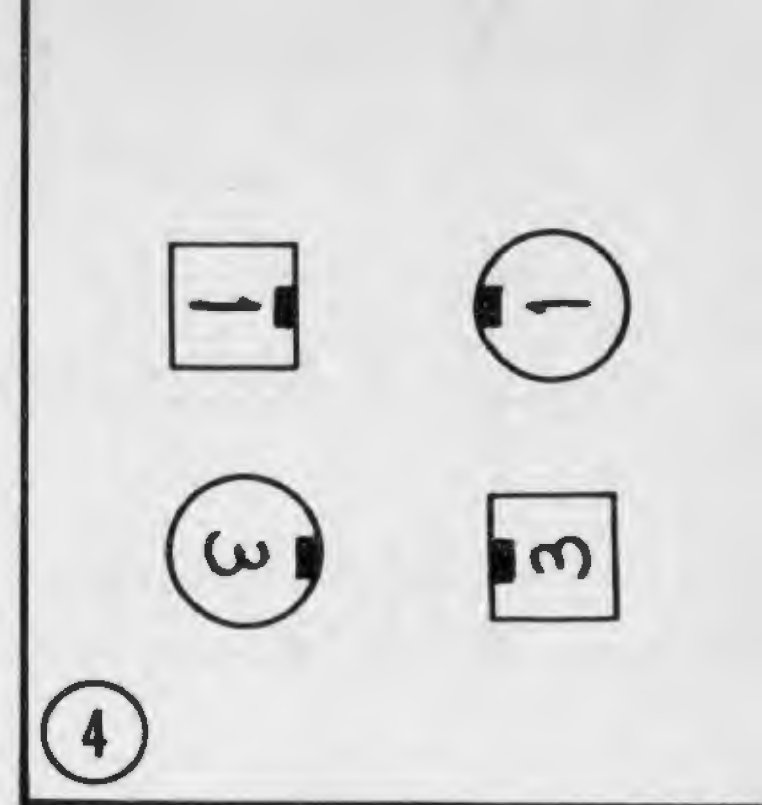
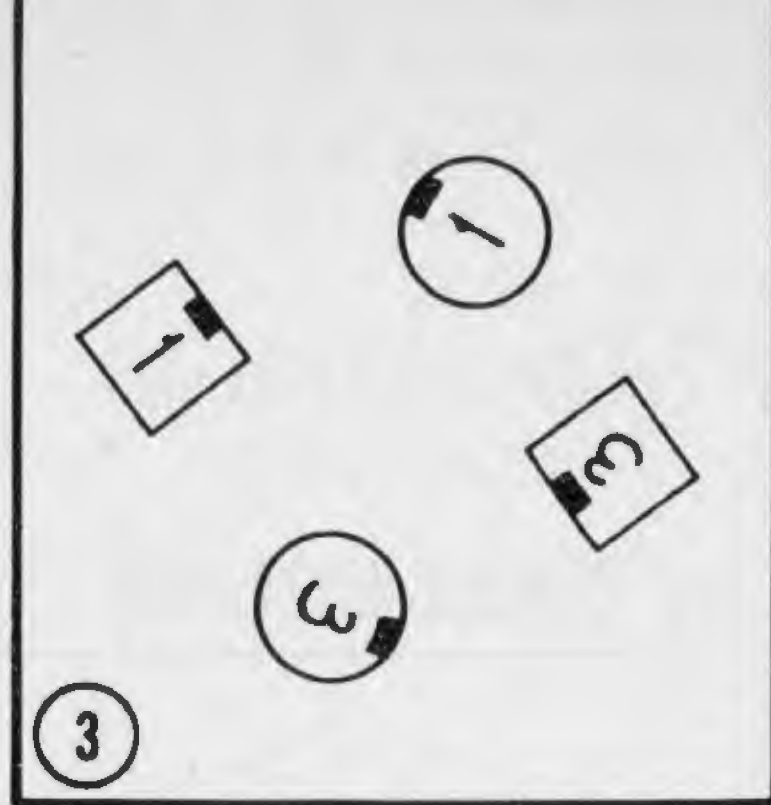
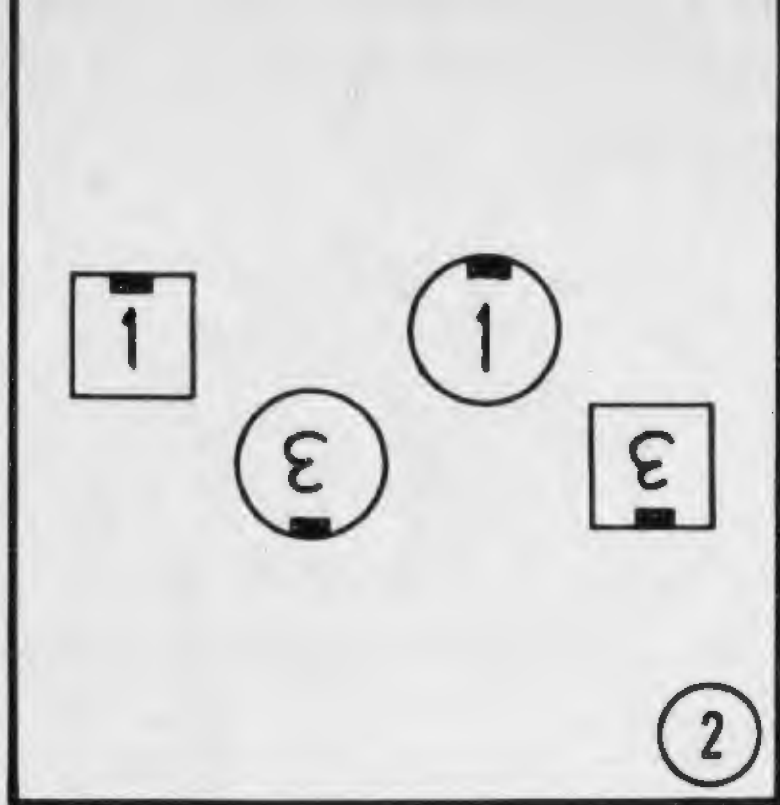
The word *always* is the key. For this, indeed, is the case. Let's first look at the movement from a standard setup of two facing couples (1) and then check it out from three additional setups. As the couples start their pass thru (2) they move past each other and as soon as they are clear each lady turns left (3) as the man turns right. At the completion of the figure dancers are standing beside their opposites, but facing in opposite directions and at right angles to their original facing direction (4). Now let's see if the definition holds up when starting from different setups.

Our two facing couples have each completed a half sashay (5) and start the Slide Thru as before. They pass thru (6) then each man turns right as the lady turns left (7) and each dancer ends with his opposite, standing at right angles to the original facing direction (8).

This time (9) only one of our two couples, the one with its back to the camera, has done a half sashay. (Please overlook the fact that the two men have somehow managed to switch from their original partners.) As before, they pass thru (10). The ladies turn left and the men turn right (11) and we end with one couple standing back to back while the other two dancers are facing each other (12). Finally, let's look at an Arky setup with two men together and two ladies as partners (13). Regardless of the setup, the dancers pass right shoulders as they pass thru (14) and, still following the rule, the ladies face left as the men face right (15). This time our dancers end with one couple standing directly behind the other, each facing the same direction (16). It's a good basic that allows a workout such as this.

A good dancer will make certain that he is able to do any of the standard basics from virtually any setup his caller directs.





The Quarterly Movements

Report by CALLERLAB



In an effort to cut down on the number of new experimental movements being released to the dancing public, CALLERLAB—The International Association of Square Dance Callers, has assigned a committee to screen the movements beyond the 75 Basics and the current PLUS-10, and recommend for Mainstream* use no more than two movements in any given quarter.

THE CALLERLAB Quarterly Movements Committee selects for the April, May, June Quarter one experimental movement and one review movement from the Mainstream Basic List. The experimental movement selected is Chase Right. See page 43 for examples of Chase Right and Dixie Style to a Wave.

Chase Right, by Lee Kopman, starts from couples back to back. On the command Chase Right, those in the girls' positions do a "large" (but not wide) zoom action, moving to the position previously occupied by the girl in the couple behind them. The zoom action brings the girls to a facing-in position. The persons in the boys' positions will run or fold into the vacated girls' positions and then circulate one position. The boys will end facing out. From normal lines of four facing out, the Chase Right call will place the square in two parallel ocean waves with the girls facing in and the boys facing out. When the action takes place with the couples back to back in a trade by formation, the result is a column formation. All the flow is to the RIGHT as the dancing action takes place, hence the name Chase Right. (It is possible to Chase Left, however, for mainstream dancing the basic Chase Right is suggested.)

Note: A simple zero figure will allow you to easily become acquainted with the action. From normal facing couples do a pass thru, Chase Right, boys run and couples are back to the original starting position.

During the coming Quarter, the Committee suggests the review of Dixie Style to an Ocean Wave rather than the selection of another new experimental figure. Dixie Style to a Wave is part of the Mainstream program but in many areas it could use a good dancing review and some attention given as to how it can best fit into the club dancing program.

Dixie Style to an Ocean Wave starts with facing couples in motion or in single file. The girls extend right hands and move by to extend left hands to the waiting man. The left hands are joined and as the dancers move by the left hands remained joined as the men reach to join right hands with each other, causing all dancers to turn as the left handed wave is formed. The nature of the action leads to the suggestion that Dixie Style be preceded with a right and left thru or square thru three-quarters courtesy turn to help lead into the starting action of the girls leading for the Dixie Style. This type of start smooths out the entry into the figure for better dancing.

*Mainstream dancing is defined as that plateau whose dancers average one dance per week (or more) and who know Basics 1-75 + 10. It should be acknowledged that there are less involved plateaus (those covering just a portion of Basics 1-75) as well as those who dance many times each week using more experimental figures.

LADIES ON THE SQUARE

ODDS AND ENDS

By Lorraine Melrose



HERE ARE TWO QUITE DIFFERENT ITEMS which I find useful in our square dance activity. As one is to eat and the other has to do with clothing, we're just entitling our column this month, Odds and Ends.

Cowboy Cake

2 cups sugar	2 cups hot water
2 cups raisins	$\frac{2}{3}$ cup shortening
1 tsp. nutmeg	1 tsp. cloves
2 tsp. cinnamon	

Mix the above ingredients together on the stove. Stir slowly. Let come to a boil for five minutes; then add 2 tsp. soda dissolved in a little warm water. Let mixture cool to lukewarm.

Add: 4 cups flour
2 tsp. baking powder
2 cups nut meats

Pour into a 9"x13"x2" pan. Bake at 375° for 40-45 minutes.

This is a solid, rather heavy cake but delicious. It will serve 30-40 people generously or can be cut into snack sizes to serve 80 for nibbling. When wrapped in foil, it will keep moist for days. May be frozen.

Petticoat Tote

Mix or match fabrics for this useful petticoat tote or petticoat storer.

Cut out pieces according to Figure 1. Sew

all but one side seam, making either a zig-zagged finish, French or flat-felled seams or use bias tape to finish. Finish small end of bag by hemming or using bias tape. Then sew last side seam.

Cut piece 2½" wide, long enough to go around large opening. Attach to edge of large opening to form a casing for draw strings. Before hemming down the casing, make two buttonholes opposite each other on the bag itself for the drawstrings.

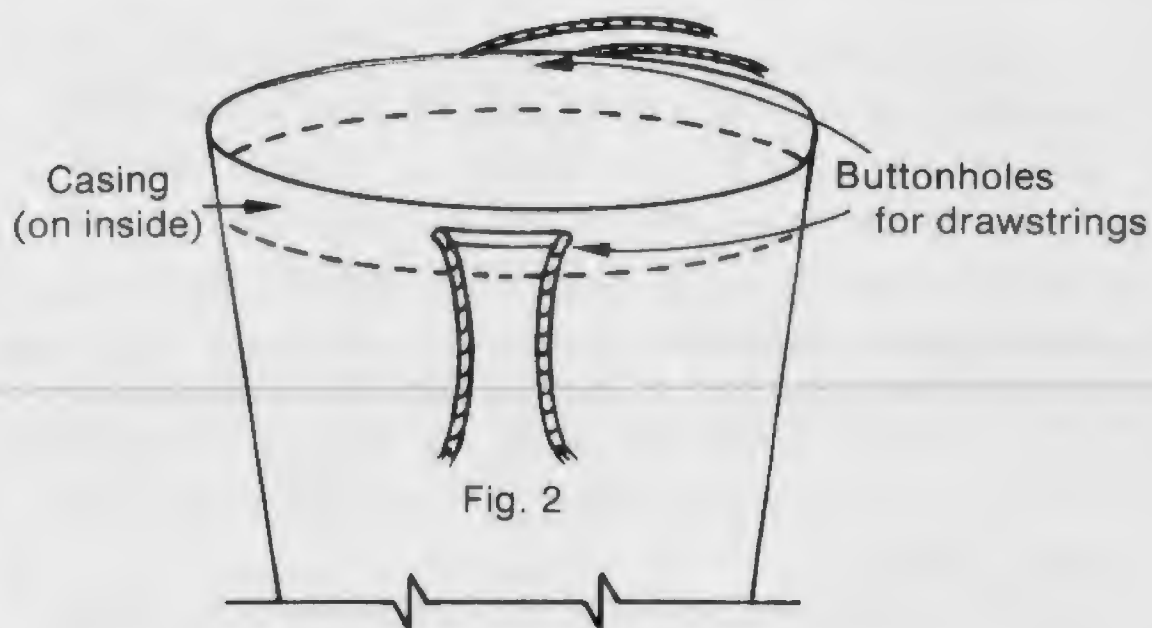
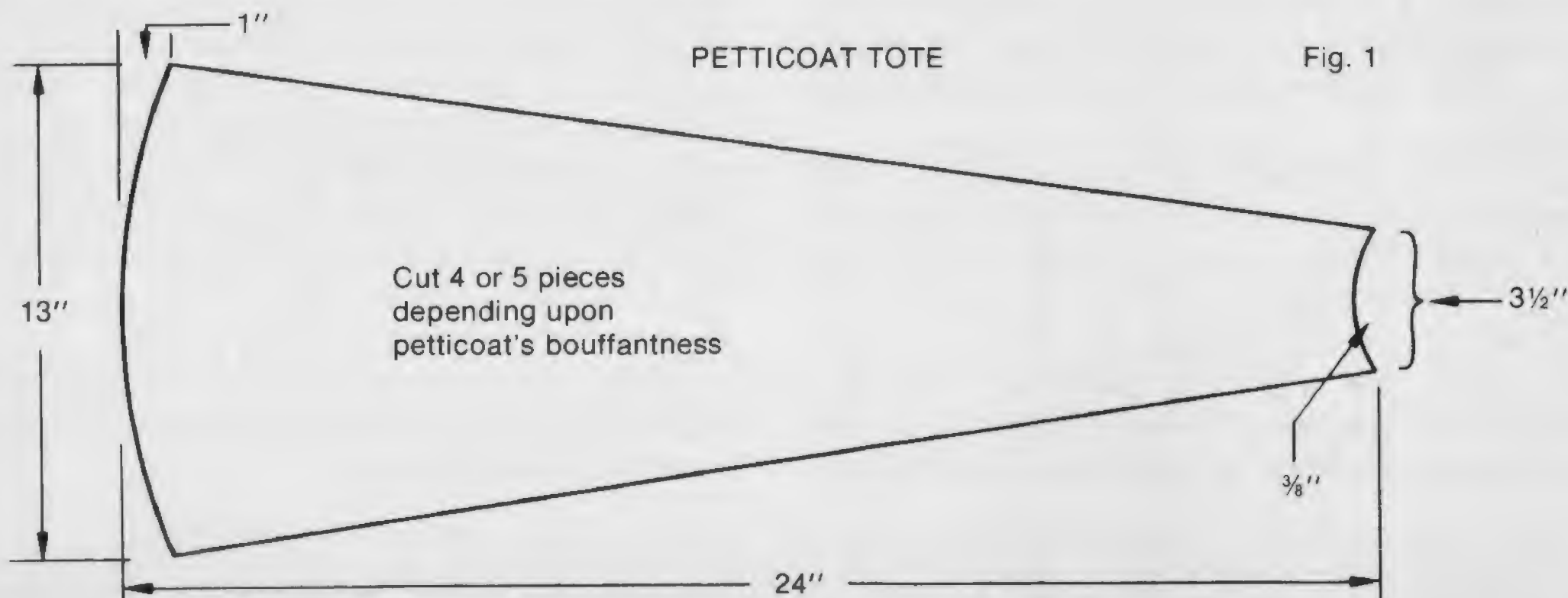


Fig. 2

To make the drawstrings use bias tape sewn shut, or make your own. Make two strings each long enough to go around the opening plus 8". Drawstrings will come out each side (see Figure 2).



PETTICOAT TOTE

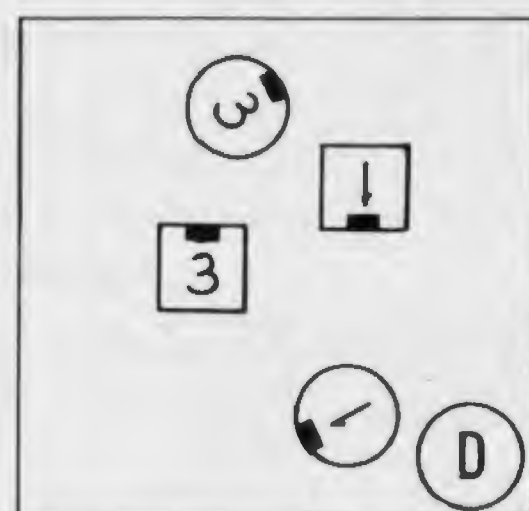
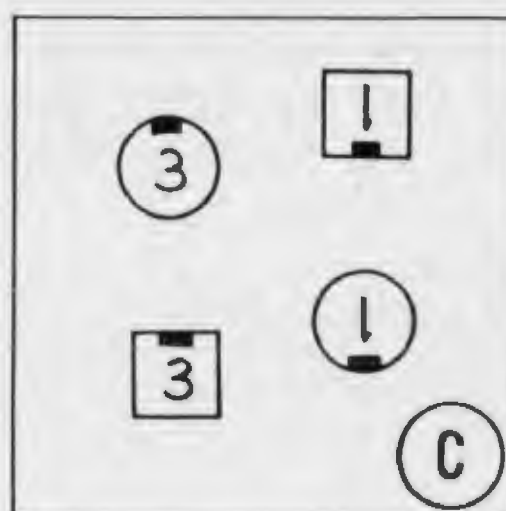
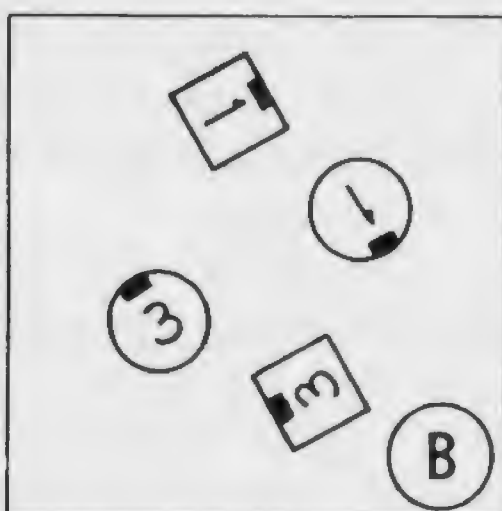
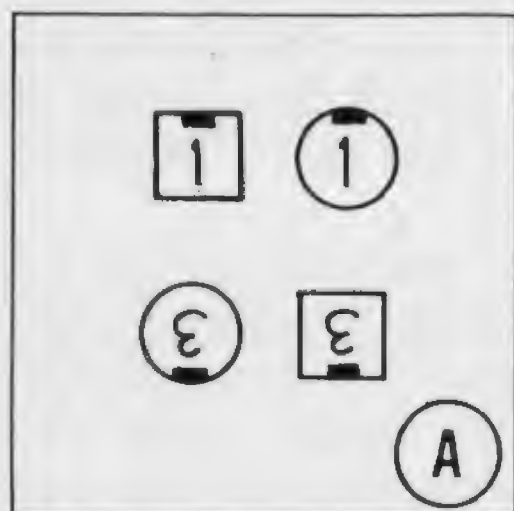
Fig. 1

TAKE A GOOD LOOK

a feature for dancers



Focusing on the new Quarterly Movement, Barbara and Joe discuss Chase Right.



JOE: Starting this month we begin a new quarter and the CALLERLAB Quarterly Movement we'll be doing is Chase Right. From many standpoints I find it an easy movement, actually little different than a split circulate for example.

BARBARA: So far our caller has only given us a limited introduction to the movement and I do have some suggestions that may help you ladies.

JOE: Maybe I ought to caution you folks right here and indicate that while we are speaking of a man's part and a lady's part, actually the movement should be done from positions. So anything that we indicate that the lady is to do could very well fit the man also.

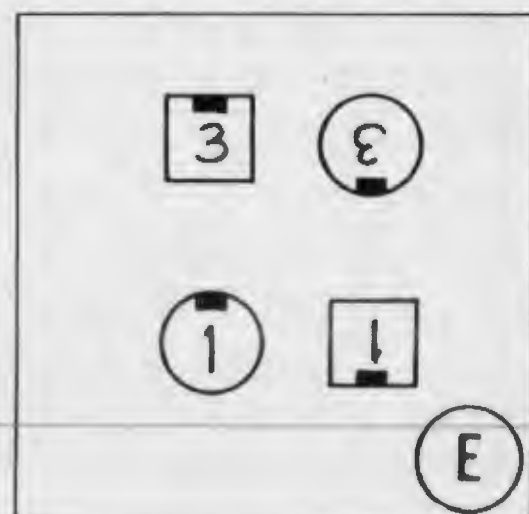
BARBARA: That's enough introduction for the minute. Let's get into the movement itself. If we start with two facing couples, for example, and have them pass thru (A), we're ready to begin.

JOE: The principle of Chase Right is that the person on the right side—in our example it's a lady—does a zoom which carries her across to the position held by the person who was behind her. Then she does a fold or simply turns into the adjacent position. Simultaneously the person on the left side—in this case the man—folds or runs into the adjacent

position formerly held by the person who was on his right (B) and, having reached this spot (C), moves forward (D) circulating one position to end beside the person who was originally his partner. But now they are facing in opposite directions (E).

BARBARA: Remember what Joe said earlier. This movement could be done by four men, four ladies, couples in an arky or a half-sashayed setup or any other two couple situation as long as they are in a back to back position as shown in (A). My hint to those who start on the right side and have to begin with a zoom, the trick is to keep the zoom tight. In other words, if Chase Right is done by the head couples, in order to avoid hitting the sides the actives must work as close to the center of the square as possible.

JOE: Chances are we'll be trying Chase Right from many different setups during the coming three months.



The Dancers

Walkthru

In Your EASTER BONNET

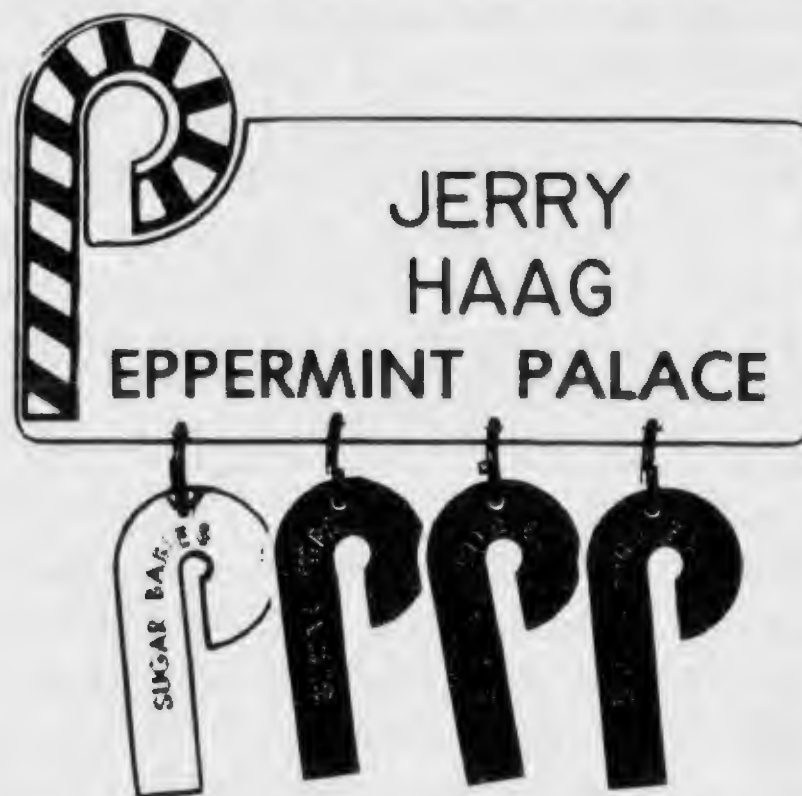
WHY SHOULD A SQUARE DANCE be any different when it comes to spring fashions? At this time of year, m'lady's fancy turns to a new spring chapeau. Keeping in step, let one of your April dances be an Easter Bonnet theme when the ladies (or the men, if you have a comic turn of mind) wear their new hats.

Such an activity can be handled in several different ways. One is to announce it ahead of time so the gals can really have fun planning and making their hats. An old straw hat, for example, makes an excellent foundation to be filled with artificial flowers, chicks, Easter eggs, Easter grass, etc. Even cottage cheese cartons can be covered with crepe paper and filled with all types of things and then held on the head with a ribbon running through the carton and tied under the chin. A fake bird's nest can be converted into a hat. Those individuals who know how to work with small electric batteries may even design hats which have moveable parts. It's a time when anything goes.

The fun can be stretched by awarding prizes to the largest, the smallest, the most original, the most beautiful, the funniest, etc.

On the other hand, you may wish to have a spur-of-the-moment hat construction event. In this case provide a table filled with all types of odds and ends: ribbon, egg cartons, paper plates, styrofoam, glue, staples, colored paper, and so on. (A good time to clean out closets and drawers.) Let everyone on hand have a go at making a hat for a specific period of time. At the end, a Grand March with everyone wearing his own Easter creation will provide visual delight for all.

BADGE OF THE MONTH



From the end of October through the first of April each year, there's a bouncing place known as the Peppermint Palace. Located in the El Valle del Sol Trailer Park in Mission, Texas, the name evolved from the red and white stripes with which the building is painted. Here residents of the park as well as visitors enjoy all phases of the square dance activity which are recognized by the badge they wear.

A large peppermint-striped "P" forms the first letter of the main badge. Below this miniature candy canes are attached as a dancer earns them. A yellow "Sugar Babies" cane indicates a person has completed the 75 basics and/or dances at the Easy Level Party Dance comprised of the first 60 basics. Intermediate dancers who enjoy the 75 basics plus mainstream figures wear a green "Sugar Pops" cane; "Sugar Dandies" wear a red cane and dance the more advanced figures, while those who round dance wear the blue cane of the "Sugar Swirls."

A "sweet" time is had by all!

The WALKTHRU OPERATOR:

Where Can I Find a Square Dance?

HAVE YOU EVER BEEN TRAVELING and ended in an unfamiliar city one evening with nothing to do and thought, "Gosh, I'd sure like to dance tonight;" only to be at a loss about how to find a local club? Or have you ever had the situation arise in your own city where it's a non-club night and you still feel like square dancing only you don't know where you'd be welcome?

Many area publications listing local dances are a partial solution to this problem IF you have that publication in hand. The dance contacts in the August issue of SQUARE DANCING are also a partial answer. Some areas, through local associations or enthusiastic dancers, have been successful in getting square dance information listed at recreation departments, Chambers of Commerce, western shops, police departments, motels, etc.

Now comes word of an activity which has been going on for the past six years in the Omaha, Nebraska, area—an activity which many other areas might do well to consider. Having recently seen this setup in operation in the home of Dick and Jan Brown of Bellevue, Nebraska, we asked them to give us some of the background so that we might pass it along to all of you. Here is their story:

Recorded square and round dance telephone information got started about six years ago when someone in a meeting of the Omaha Area Square and Round Dance Council said that Omaha dancers needed a phone number—a point of contact with the organizations that hold dances. As we were presidents of the Council at the time, we fell heir to the problem. The solution was a tape recorder that would play a message over the phone.

On Monday of each week, a new tape is made up giving all the dances for that week and two phone numbers to call for other information. The dance schedule is given by each day and includes the club name, the caller,

the location and any special information such as live music, etc.

The tape-recorded message system has a number of advantages. It is flexible—requiring only a few minutes to change the information when plans are changed. It gets a listing in the Yellow Pages of the telephone book, thus people traveling through and people interested in learning have a logical place to find information about square dancing. It is always available; we hear the phone ring at 5:00 AM sometimes!

Thousands of bumper stickers saying "Let's Square Dance—Omaha 291-8826" were distributed when the telephone went into operation. Also, business cards giving the phone number were distributed to dancers. When people interested in learning how to square dance call in, a schedule for lessons to be given by the area clubs is mailed to them. We believe the phone system has been instrumental in getting many people started in square dancing.

The Omaha Area Council had a phone line installed in our house that has special equipment (required by the telephone company) for the use of an automatic answering system. A standard automatic answering system using cassette tapes was purchased for about \$200.00 and connected to the line. The recorded message time is about 2¾ minutes. That is enough to list the average 18 dances per week that are held in this area. The cost for the phone line is about \$16.00 per month.

It took time for the clubs to learn that they had to keep us informed about any changes in their dance schedule but they are very good about it now. The recorder is tucked away in a corner of Jan's sewing room. All that she has to do when remaking the tape is to flip a switch, pick up the mike and push a button.

Jan has continued to make the tapes even though we haven't been Council officers for

some years. The main reason is that we don't want the number changed and we hate to see the Council charged for moving the line. It doesn't take much time or space for us to keep it up.

When we are away on trips, one of the Council officers is given a key to the house and a short check-out on the recorder. This has proved to work out just fine.

The phone system is well received. Typical use has been about 150 calls a week. If anyone would like to hear how it sounds, just dial (402) 291-8826 anytime.

Jan and I travel quite a bit. We always take our square dance clothes with us and on weekends we can usually find a dance, but it hasn't always been easy. It sure would be nice to have a number listed in every local phone book.

HOW TO DO: GINGERBREAD MEN DECORATIONS

WE GREW UP WITH A SONG which went, "He was baked in a pan was this gingerbread man and the buttons on his coat were three . . ." Well this month we present a non-baked gingerbread man to help you celebrate a Bicentennial theme. After all, aren't gingerbread men almost as American as apple pie?

Here from the nimble imagination and fingers of Phyllis Howell, Euclid, Ohio, are her instructions for a non-edible gingerbread man.

Materials Needed

Sheet of 1/2" styrofoam
Orange shellac
Small paintbrush
White acrylic paint
Rickrack
White-headed tacks
Wire; yarn
Gingerbread cookie cutter

Procedure

Press the cookie cutter into the styrofoam to make a pattern. Cut out the pattern with a sharp knife or with a wire styrofoam cutter (available at hobby or toy stores).

Bend a 1" piece of wire into a U shape. Insert the two ends of the wire into the top of the head of the gingerbread man. Using

The WALKTHRU

this as a holder, paint the styrofoam with orange shellac and let dry completely. Paint on details for the face and clothes.

Cut a small piece of rickrack and glue it across the tummy for a belt line. Push two tacks in the ends of the rickrack for buttons.

Pull a 12" piece of yarn through the wire at the top and tie into a bow. Cut off any excess yarn.



These gingerbread men would make charming favors at a dance; they could be worn during the evening by attaching a small safety pin to the yarn. Or they might decorate the refreshment table where gingerbread and whipped cream would be in order.

SILENCE IS GOLDEN

THOMAS CARLYLE WROTE THE ABOVE words many years ago but there are times today at square dances when this phrase would most aptly apply. For example: Leave the instructing to the caller. Trying to re-explain to others in a square while the caller is talking will only cause confusion and distract the others from paying close attention to what is being said. The caller is the teacher and leader. Let him do his job.

Similarly, extend courtesy to any announcements being made during an intermission. It is not likely that a club member will be in front of the group unless he has something pertinent to say. It also may not be an easy task for him to tackle. Don't embarrass him by showing disregard for his remarks.

Or to quote Plutarch, "In silence, there's a worth that brings no risk."

SQUARE DANCE DIARY by a square dancer



Add to the wide assortment of life's many challenges for the home-club caller the incident of

THE GUEST CALLER

"...IT NEVER FAILS!
ONCE HE GETS HIS HANDS
ON A MICROPHONE,
HE NEVER LETS GO..."

"...THEY ALL SHOWED UP TO
DO A GUEST CALL..."



We invite you to send in
your suggestion for a scene
in the Square Dance Diary.

What can we hope for in the future of Round Dancing?

By Forrest and Kay Richards,
San Leandro, California

Written for an institute over ten years ago, the thoughts expressed in this article by Forrest and Kay Richards are just as timely as they were then. Written from an instructor's point of view, Forrest and Kay's approach to the activity is clearly evident and they offer food for thought for other instructors.

TO us, round dancing is a very important part of the square and round dance movement. We love square dancing—and we love round dancing, too! And, because we know that round dancing has given hours of pleasure to the very many in the past, we believe that it can continue to do so in the future.

Anyone who has been round dancing for any length of time—say ten years or more—is well aware of certain changes in the activity during its growth period. Change is inevitable; there can be no progress without change of some kind—but changes CAN occur without progress. Changes, material-wise, can be effective and good if governed by judgment—and this judgment made after taking full cognizance of the basic philosophy of the movement.

However, before proceeding further, it might be wise to set up *goals*—goals *understood* and *desired* by all who round dance, dancers and instructors alike. Before setting up these goals, it should be pretty well established that the *philosophy* is the *same*. Group thinking allows for individual differences and varied opinions in certain specifics but *the general philosophy must be the same*.

So, if we are to set up goals, let us attempt to paint a picture of what we should wish for in *future round dancing*—whether or not our medium smacks of Rubens, Corot, Picasso, Dali or “OP!”

These things, then, we should hope for in

the future of round dancing:

1. Cooperation and communication between round dance leaders, all imbued with the philosophy and desire for perpetuating the movement (square and round) as a whole.

2. More and more people round dancing (and square dancing!).

3. That *all* round dance leaders would be persons of integrity, of high ideals—those who are (even outside of square and round dancing) looked up to in their own communities as folks with outstanding qualities of honesty, decency, cooperativeness—with, of course, a large bit of humility thrown in. We can never overlook nor discount this ever-present *identification factor* which, in the long run, has so very much to do with progression and duration rather than decadence.

4. Teachers qualified academically—with full knowledge of subject matter and techniques for imparting such knowledge. (All instructors should be “qualified,” to be sure; but we should like to see truly *experienced teachers* conducting *basic or beginners’ groups*. Far more skill is required in this area; a greater variety of techniques, a proper disbursement of encouragement, empathy, and just plain “know-how” is paramount during this introductory or orientation period. A *good* teacher usually “graduates” 80% or more of the original group at the end of the basic instruction period. And, many more of these people will become the “experienced dancers” later on.)

5. As regards material, we would hope for interesting dances in ANY level—easy, intermediate, or advanced—which “fit the music and melody line.” And, may that music be of true tone—neither flat nor distorted in its pressing; likewise, the descriptions clearly written and discernible, leaving no room for misinterpretation. There is much greater emotional response and, we believe, a greater sat-

isfaction in this sort of rendition than just doing steps to music because it is the "newest routine," the "most challenging," or for any other reason. Dancing without emotional response is just not dancing! Again, concerning material, we should like to see most of the same dances used nationwide. (Personally speaking, we have a great many visitors from outside our state and community, and what a pleasure it is, for them and for us, when the program is such that our visitors can participate in a major part of it.)

6. And, of course, we should like to see *friendliness, enthusiasm, and empathy* evident upon the part of the dancers—a cooperative and unified spirit. (Dancers will NEVER demand to be taught something they have never encountered, seen, nor heard about. Leaders working together for the perpetuation of the movement *can control this*.)

Perhaps in the painting of this picture, there may be some portions missing in its composition; but, since this is a movement—a moving, dancing picture—they can always be added.

We might say, just in passing, that we do see many rhythms and dance forms being used in round dancing. To what extent—and HOW these rhythms and forms are used is of prime importance. *Leadership, judgment, and subscription to the philosophy* would affect and govern the inclusion and extent of that inclusion.

Regardless of the framework, regardless of the basic principles and the subscriptions involved in the inception of any activity, the maintenance is still determined and influenced by the people—with their human strengths and weaknesses—who remain in the activity or are attracted to it. Because of this, all of us—leaders and dancers alike, must always keep in mind that:

Round dancing is a part of the square dance movement.

Round dancing is a *recreational* activity.

Round dancing is *non-competitive*.

We all have an obligation to help perpetuate the movement—by contributing, in any way possible, to the *dancing pleasure of others!*



Ruth Jewell—Raleigh, North Carolina

RUTH JEWELL, whose regular job is State Musical Consultant with the State of North Carolina, is a devoted and excellent instructor of round dancing. Being familiar with the Mountain and Big Circle Dancing, she was introduced to square dancing when Western Square Dancing was practically unknown in the East. She took to this "new" Western dancing and with the emergence of rounds as a specialty, Ruth found a happy home.

Ruth has been teaching rounds for 17 years and has been in demand for many festivals.

She cues for three clubs in Raleigh and teaches at least one class a year for the original round dance club, "Ruth's Jewells" (how about that for an unusual club name?).

Ruth has also been a member of the Fontana Swap Shop staff for 15 years; for 12 years she was round dance chairman for the North Carolina Folk and Square Dance Federation and is editor of "Promenade of News and Views," the publication of the North Carolina Dancers.

In addition to her very rigorous job (taking care of North Carolina Schools' Music Education) she has done volunteer work with the National Safety Council for 28 years and is Chairman of the Southern Safety Conference. Along with other duties as chairman, Ruth has written safety lessons for Safety Educational Magazine.

For all of the above, on September 28, 1975, Ruth received the Distinguished Service Award from the National Safety Council in Chicago.

For the hard part, Ruth does not have a regular partner which makes the teaching that much more difficult.

• Chapter thirty-nine

The One-Night Stand (continued)

Planning your one-night program is not too different than planning the first night of a beginner class. With the one-nighter your primary interest as a caller is to provide an evening of fun with no anticipated follow-up. However, the success of a first night of a beginner class will have a lot to do with the overall success of the class as a whole. The keynote to start this section is "Be Flexible."

- Designing your evening's program based upon what you know of the group is a good first step in preplanning. As in any lesson plan or dance program, however, it is important to be able to "play it by ear" and to be flexible.

Even though no two One-Night Stand parties are exactly the same, due to the difference in make-up and attitudes of the group and of various other circumstances, your preplanned program can still fit a logical format.

You will undoubtedly be doing some of these one-nighters where you will have an elaborate program all lined up, only to discover the folks have had such a ball with the first few things you call they will want to do some of them over and over again. Naturally, your job is to please the people, not yourself, so just forgetting some of the things you had planned and using the program outline, re-do some of the favorites. Remember, they will have a good time, *if you let them*. Be sure to check your program again after the dance in order to benefit from this most recent experience and to help in planning the next.

When selecting the dance material for your One-Night Stand, remember that your dances are simply "tools" to help you arrive at your goal of a successful evening. There are no hard and fast rules that require that you use some dances while not using others.

If you do a great number of one-nighters, you may want to experiment with various figures and patterns. However, remember it is all *new* to the guests. To the person who has never square danced before, anything you present will be *new*. Thus variety is achieved easily and you won't have to be continually working up new material for their benefit.

One way to achieve true variety is to adapt certain of the simple singing calls to fit more than just one tune. We have tried Solomon Levi three times in one evening, using it first with the traditional tune (MacGregor 2003), then a second time with "Who's Your Lady Friend" (Hi-Hat 433), and a final time to the tune of "Charlie's Polka" (Kalox 1151). The dancers were delighted (and so were we).

Select good, instructionally illustrative material to help you introduce each

movement. Then once the language has been learned, simply coast for awhile. Use dances that work best for you. No two callers work in exactly the same manner, so find the material that complements you and allows you to do your best job.

During an average two to two-and-one-half hour one-nighter, we suggest six tips or program modules. This may be too many in some cases, or too few in others. Our average program also includes five mixers, (at least one of which can be repeated,) plus a Grand March.

The "Durable Dozen"

Here are the square dance terms we suggest for use with a One-Night Stand: Honors, Forward and Back, Circle Left and Right, Walk (Shuffle), Do Sa Do, Waist Swing, Couple Promenade, Single File, Arm Turns, Square Identification, Couples Separate and Split the Ring.

You may feel that you could use more material — fine. You have many choices. One is to introduce a fairly large number of basics with a limited number of examples using each one. Or (and this is our preference) you could limit the amount of basic language but emphasize its great variety by using it in patter calls, singing calls, mixers, etc. You will be amazed at the almost unlimited variety of dances you can call using just the basics shown in the list above.

Of course you can use Stars, Allemande Left, Right and Left Grand, Ladies Chain, Right and Left Thru and even a Grand Square if you wish. However, the emphasis in this chapter is placed on the almost unlimited quantity of ideas that come from using only twelve basics. For additional drills with these twelve and for examples of dances using all of the other fifty basics see the Sets In Order Caller/Teacher Manual for the Basic Program of American Square Dancing.

Don't throw in additional basics just so you may have additional material to call. If the dancers' needs for a good time can be satisfied with a few basics and the evening can be planned by using these in an endless variety of patterns and with lots of good music, then adding more basics for the new dancer to memorize is, in fact, putting an unnecessary stumbling block in his way.

During the evening the importance of presenting material in a progressive manner cannot be overstressed. Each dancer uses material already learned and then builds upon it.

Don't Let Repetition Embarrass You

You will find that allowing the average One-Night Stand dancer to become familiar with the material you present helps to build confidence. For many, confidence eliminates possible embarrassment that comes with not being able to become fairly proficient with the dance. This achievement of proficiency is tantamount to pleasure and helps to guarantee a successful initial square dance experience.

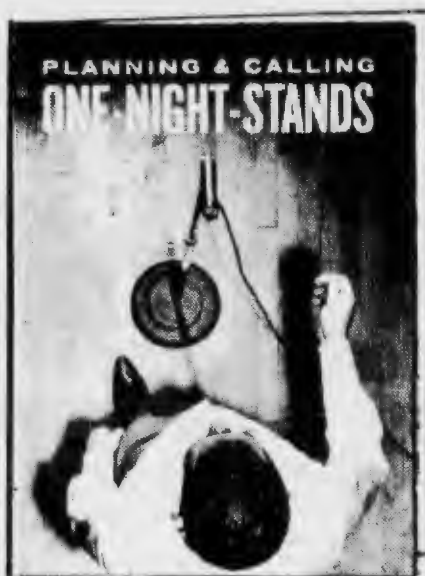
We have used the same patterns over and over during an evening, perhaps changing the music for variety, but sticking to the same general figure until it has become familiar.

A Word About Timing

When working with brand new dancers, don't forget to take into account the fact that the dancers are not accustomed to reacting automatically. There-

fore they will take longer to do each movement. Timing, remember, refers to the number of beats it takes to do a movement comfortably. With a newcomer, this will be the maximum number of beats.

A good knowledge of correct timing is just as important when working with beginners as it is with the more advanced dancer. A caller should tighten up a bit on the number of beats in which he allows an experienced dancer to do a particular movement. He will be just as careful in allowing more than the customary amount of time with a newcomer.



A HANDBOOK FOR ONE-NIGHTERS

Conducting a successful One-Night Stand is an art. Those callers and teachers who have developed a skill for these special one-time events have discovered a very satisfying and rewarding avocation. Much of what you are reading in this textbook chapter, plus many simple dance descriptions and other helpful information, is contained in the SIOASDS Handbook for One-Night Stands. Write for your copy in care of this magazine. The price is 50¢ and this includes the cost of postage.

As you work with newcomers, you will realize an amazing thing. If you allow them to, the new dancers will *just naturally* move to the phrase of the music. There are exceptions of course, but not knowing what is expected of them, most of them will start to move naturally on the first beat of a new phrase. Because of this, it is doubly important for a caller not only to use good, well-phrased music at a One-Night Stand but to play the music sufficiently loudly so the dancer is able to move to it readily.

The Singing Calls

Just as they do when programmed for experienced dancers, singing calls provide a large share of the pleasure in a One-Night Stand program. Due to the fact that the timing of the dance is already built into a singing call and the regulating of the amount of time allowed the dancer is no longer up to the caller, singing calls may not come in for as prominent usage in a One-Night Stand as patter calls. However, because of the pleasure of moving to well-phrased music, and because sometimes it is important to encourage dancers to pick up their timing a bit, singing calls do have more than one reason for existence in a one-night program.

Of course your selection of available singing calls is limited to what the dancers will be able to do, using the limited number of basics. For that reason, once you have exhausted the dances that include these clear, plain terms, you can adapt uncomplicated patterns to currently available, toe-tapping singing call accompaniment music.

To maintain the party atmosphere of a One-Night Stand, avoid lengthy walk-thrus and teaching periods. Try the "double exposure method" of using singing calls. After selecting and planning your material carefully for a singing call, present it first in a Call-teach method using patter and good hoedown

music in the background. Then, with no additional teaching necessary, follow that up with the singing call accompaniment you have selected. The dancers will then be doing a highly satisfying singing call without undergoing a lengthy instructional period.

For an example of how this works, take the old singing call "Life on the Ocean Wave." One record that is available is Sets in Order No. 157. This is the first singing call used by many callers who conduct these one-night affairs. Here is a fairly simplified instructional patter call version, followed immediately by the words for the singing call.

WALKTHRU TO HOEDOWN MUSIC

Head men one and three trade places
Side men two and four trade places
All join hands but don't go anywhere
Honor your corner lady
Honor your partners all
Swing your corner lady
And promenade the hall
You promenade just halfway 'round
To the man's original home
Repeat three more times then have the
girls take the action
From here you're ready to try it out as
a singing call.

LIFE ON THE OCEAN WAVE

Record: Sets In Order
(Chaining the Ocean) # 157
OPENER, MIDDLE BREAK, ENDING
You join hands and circle
Circle halfway 'round the ring

You face your corner do sa do
That pretty little thing
Then do sa do your partner
And don't you be afraid
You take your partner with you boys
And then you promenade
(Chorus) You promenade the circle
You promenade the hall
You take that lady home with you
And listen for the call
FIGURE
Oh the head two gents cross over
And by that lady stand
The side two gents cross over
And all join hands
Honor your corner lady
Honor your partners all
Swing your corner lady
And promenade the hall
Note: Promenade just halfway
'round to the man's original home

The round dance portion of the One-Night Stand usually takes the form of mixers. As a rule, the more uncomplicated the mixer the more assured you will be of its success. However, choice of musical accompaniment is of great importance. The "prize mixer" is the one that can be taught rapidly and includes some of the basic square dance movements that will be used during the evening. Experience has proved that it helps if it is also well-matched to a catchy, toe-tapping tune. A few that fit the category would include Easy Mixer, Dot 15325; Patty Cake Polka, RCA 25-1013, Columbia 20-245, Shaw 149 and 227, Folkraft 1260, Old Timer 8162, Windsor 4624; Do Sa Do Mixer, Windsor 7122, Victor 20-4568; White Silver Sands, Grenn 14028; Tennessee Wig Walk Mixer, Decca 28846 or King 1237; Oklahoma Mixer, Coral 60792, MacGregor 400A, Columbia 52006.

In some instances, the suggested record may be in short supply and by experimenting with various records in your collection you may find substitutes that are perfectly satisfactory. Your greatest success will come with records that do not have vocals but that do have a good steady rhythm. They should be without tempo changes and bridges and (exceptionally important) not be over-long. It is far better to have requests for a re-play than groans over a too lengthy continuation.

Additional Thoughts Regarding New Dancers

Every caller who has the privilege of introducing the newcomer to American Square Dancing, discovers little bits of dialog that fit his particular style of delivery and character. Sometimes these are aimed at relaxing the dancers, other times to encourage them, to impress upon them that they are doing well.

Here, selected from a number of transcripts of One-Night Stands, are a few bits and pieces that prove successful for different top-notch "specialists."

"You're the *best* group I've ever called for!" (*Just be careful that this isn't a group you've called for previously!*)

"If you goof, don't let it worry you. That's the sign of a good square dancer. When you make a mistake, just smile and the others in the square will think it's their fault."

"Smile to the beat of the music."

"Don't worry about mistakes—they're normal. Just get back to a neutral spot and, when something familiar comes along, start in."

(*If you want to encourage the dancers to react with applause at the end of a tip:*) "If you enjoy dancing with that particular partner, go ahead and clap. If you didn't enjoy her (him) no need to clap."

(*If the crowd is big and you need more than one big circle:*) "If your birthday is in January, February or March, take your partner into the center and start a second circle." (*If you need still more, invite "April" to join them.*)

"All right. All you real young people (or rich people, poor people, handsome people, etc.) take your partner and start another circle in the center."

"Those of you who haven't made any mistakes at all this evening, I would like to have you form a circle on the inside, so that the others can see what really expert square dancers look like."

Often these new people you are working with are extremely self-conscious. Avoid causing any of them embarrassment. Your attitude will do a great deal to by-pass any uncomfortable situations. Treat mistakes lightly. Be patient. Avoid picking on individuals. Often the most sensitive person in the group may be the one who appears to need some sort of "correction."

Your Attitude is Showing

You won't have to say that "square dancing is fun," or "square dancing is friendly" if you show it. Be friendly with the group. Between tips, get out and mix with them. When you are teaching, smile. Telling jokes will not be necessary, but being happy is important!

NEXT MONTH—While it may appear to some that we are spending an undue amount of space on the simplest form of square dancing, it should be pointed out that simple though this may be, it is often the weakest link in the complete square dance program. Not all callers are equipped to handle good one-night stands and yet it is here in these party nights that we meet the greatest number of potential square dancers. So important is this phase of the activity that we would like from time to time, once this series is completed, to furnish additional ideas, even complete articles by callers who have successfully mastered the art of handling one-nighters. In the May issue we'll do our closing segment of Chapter 39.

Style Lab

VARIETY COMES IN THREES

IN RECENT YEARS it seems that we have worked from every conceivable line of four setup. We've discovered that there is no limit to what can be done from standard facing two-couple lines of four (route lines); from two-faced lines, and even from alternate facing (ocean wave formation) line ups. The old dance, Forward Three, reminds us that there are a number of things that can be done from three-person lines. Some of these are quite old.

As an example, starting from a standard square the head couples may swing and the head men may send their partners to the right so that the side men now end up with a lady on each side (1). If you'll remember back enough years you'll recall the pattern. Each of the side men—the ones with two ladies—raise their right hand and direct the lady on their right side across them to the lone man to their left (2). Simultaneously the lady on the left ducks under the arch and, having been released makes a three-quarter right face solo turn (3). At this point the head men are blessed with two ladies each and the side men have grown suddenly single (4).

Another variation of these traditional figures is the Double Bow Knot. The head men, each with two ladies (5) raise their right hands, sweeping that lady across in front, lower the left hands so that the lady on the left can duck under the arch (6) and without letting go each man ducks under his own arm (7) and ends facing out (8). Starting from that same facing-out setup (9) the side men raise the left hands over and direct the right lady under (10) and then each man ducks under his own left arm (11) to end in the same three-couple facing setup as before (12).

Undoubtedly these traditional oldies will be "brand new" to some of today's dancers, but they do bring into view possible setups that have not been overworked in recent years. As an example, take that same setup of two facing threes (13). Have the lines of three pass thru (14) and face out. Now, try a Wheel and Deal for three. By definition the couple on the right would wheel to end in front (15). Having only a single lady to serve as the "couple" on the left, she wheels in behind the other couple (16). And now that we've got them there, it's up to some of you creative types to either "get them out" or to simply decide that this was our own particular type of "April Fool."





THE 25TH National SQUARE DANCE Convention®



June 24, 25, 26, 1976

ANAHEIM
CALIFORNIA

"A Past to Remember — A Future to Mold"



HOSPITALITY CALIFORNIA STYLE is what every dancer can look forward to at the 25th National Square Dance Convention in Anaheim June 24, 25, and 26, 1976.

There are many new innovations added to the program for this year's Convention, but perhaps the most unique is the Bilingual Hospitality Program. This is part of the Social and Special Events Committee, the largest of the Convention planning committees.

This service was created to welcome all the dancers coming from overseas who will take part in this once-in-a-lifetime event—the Bicentennial Celebration of our Nation. Not only is our Bicentennial receiving a great deal of attention in this country, it is also generating interest abroad. Many foreign travelers are coming to the United States to witness our 200th Anniversary.

Included in these foreign visitors are square dancers who speak the international language of square dancing. Everywhere the square dance activity has spread, it has taken with it the common language of the square dance caller. It will be the Bilingual Hospitality Committee who will assist these visitors when they are away from the square dance floor. They will endeavor to meet dancers when they arrive at the airport, train station or bus depot and will assist them in every way possible.

There will be committee members who speak Japanese, German, Spanish, French, Flemish, Portuguese, Russian, Italian and Dutch. They will be identified by the ribbon stating the language they speak and will be located throughout the Convention Center at information booths and at the hotels. This service has never before been offered in the history of the National Square Dance Convention, and the success of the undertaking can only be measured by the acceptance of it by the dancers from foreign countries. The goal

is to make every dancer feel at home and see that the foreign dancer is able to take advantage of all of the varied programs that are being planned for him.

We, as American square dancers, have the opportunity to share the heritage of our country and the history of our square dance activity with these visitors.

Afterparties—Afterparties

Even with the more than 275 hours of square and round dance activities scheduled from 9 am to 11 pm daily during the three days of the Convention, there will be dancers desiring still more. Each night at the conclusion of the regularly scheduled program dancing, special afterparties will spring up throughout the Anaheim area.

The future National Convention site cities, Atlantic City, Oklahoma City, and Milwaukee, will serve as hosts for both square and round dance afterparties. Other special groups and state organizations have also been preparing their own programs. These will provide a showcase for callers and dancers of a certain area to demonstrate their own dancing flare.

All of the afterparties will be held on Thursday and Friday following the Convention activities. On Saturday there will be just one afterparty, truly the conclusion to three full days and nights of dancing, at the world famous Disneyland.

Located just across the street from the Anaheim Convention Center, Disneyland will provide an early morning full of fun. The entire park has been reserved for square dancers, their families and friends. Tickets are only available through the 25th National Square Dance Convention by completing an official advance registration application. These tickets are being sold at the bargain price of just \$5.50 per person. There will be a limit of only

(Please turn to page 69)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

New Zealand

In keeping with the policy of providing the best dancing, the best sound, and the best callers available, and continuing a tradition commenced in 1966, the Cathedral Squares of Christchurch announce the "First International" Square and Round Dance Convention. The affair will be held October 21, 22, and 23, 1977. A special invitation is extended to all overseas callers who may be planning a tour at that time to include Christchurch in the itinerary during these dates. Inquiries should be directed to Art and Blanche Shepherd, P. O. Box 15045, Aranui, Christchurch, New Zealand.

Ontario

On April 23rd the 8th Barrie Promenade will be held at Barrie North Collegiate, Barrie, Ontario. On the staff will be Earle Park, Norm Wilcox, Lorne and Betty Hay, Mac Narcellus, Al Calhoun, and Ernie Brown.

Colorado

Square Halos Square Dance Club of Denver will hold its annual Spring Fling on April 9th. This year's theme will be "Spirit of '76." Al Horn will be the caller with live music by the Western Swingers band. The dance will be held at the Jefferson County Fairgrounds. For further information contact D. J. Wilkins, 10752 Santa Fe, Denver, Colorado 80234.

Michigan

The 17th Annual Tulip Time Festival Square Dance is scheduled for May 15th at the West Ottawa High School Gym in Holland. Featured will be Cal Golden and Walt

and Mary Wiewiora plus an exhibition by the Wooden Shoe Klompen Dancers. On May 14th the Kickoff Dance will be held with local callers manning the mike. Spectators are welcome to both dances.

Alabama

The 23rd Annual Alabama Jubilee Square Dance Roundup is scheduled for April 2nd and 3rd at Municipal Auditorium in Birmingham. Gary Shoemake, Don Franklin and Carl and Pat Smith will present the program of dancing and workshops.

Kentucky

The 17th Annual Spring Festival, "Freedom Fest," sponsored by the Kentuckiana Square Dance Association, will take place April 9th to 11th at the Kentucky Fair and Exposition Center in Louisville. Callers for the 3-day event include Gary Shoemake, Paul Marcum, Bob Vinyard and Stan Burdick. Jerry and Barbara Pierce will conduct the round



dancing. Exhibitions by the Kentuckiana Kloggers, Bluegrass Cloggers, a round dance group and a contra group are being programmed. For information contact George and Lena Hill, 907 Cannons Lane, Louisville, Kentucky 40207.

Azores Islands

Recently the square dancing Calladines (Harry and Verna from Burbank, California) stopped over at Lajes Field, the Azores, Portugal, to dance with the Terceira Twirlers and

ROUND THE WORLD of SQUARE DANCING

while there they were hosted by Bonnie and Ron Ball, Presidents of the club, and Dick and Kay Clements, the club caller. Dick has been the club caller for a number of years but expects to be returning to the states soon; his efforts to promote square dancing at Lajes Field will be greatly missed. Dick and Roby Scott were also a part of the hosting committee. The Calladines were given a tour of the Island of Terceira where the Military Base is located. The Azores is composed of seven islands which are situated about 400 miles off the coast of the mainland of Portugal and are considered a part of Portugal.

Missouri

Sunday, April 11, will be a very special day for the Spinning Heels Square Dance Club of Jefferson City. The club held its first dance in April, 1951 and this year they observe their Silver Anniversary. This is probably the oldest club in Missouri with the same caller. Ed "Babe" Gross is not only an "institution" to the Spinning Heels, but to square dancing as a whole in Central Missouri. He has been active in calling one-night stands, has organized



Martha and Ed Gross.

many other clubs, and has been a regular caller at some of the fine resorts and hotels. He has also taught square and round dancing at Lincoln University and William Woods College. For him and his wife, Martha, square dancing is a way of life.

Texas

The Austin Square and Round Dance Council is sponsoring its Annual Mid-Tex Festival on May 5th and 6th at Travis High School. This is to be a Country Fair with booths of food and beverages, square and round dancing, workshops and afterparties. The Bicen-

ennial theme, "Salute to Democracy," will be carried out in decorations, heritage foods and entertainment.



Francis and Edith Davis of Loogootee, Indiana, are ready for the Bicentennial year with original outfits of red, white and blue. Red and white striped material is used for the dress and shirt trimmed with a dark blue fabric studded with white stars. Even the details are patriotic as red, white and blue buttons have been used on Francis' shirt while Edith's bodice has tiny buttons with flags.

Australia

Bicentennial celebrations are coming to Australia as well as the U.S.A. this year. At least one plane has been chartered to bring visitors to Mackay from its sister city, Kailua Kona, Hawaii, after a trip to the Sydney Opera House where American and Australian celebrations will be held. Mackay is having a week of festivities from April 24th to May 1st with square dancing in the streets.

Germany

The 8th European Round and Square Dance College will again be conducted at the Armed Forces Recreation Center during the Easter school vacation from April 18th to 24th. The Chiemsee College is open to all graduate square dancers. The event will take place in the beautiful Lake Hotel located at the foot of the majestic Bavarian Alps and along side one of Germany's largest lakes. There will be scheduled workshops, tours,

Verna and Harry Calladine and Bonnie and Ron Ball (left to right) proudly display the banner of the Terceira Twirlers of the Azores. The string of badges worn by Verna indicates the number of foreign countries in which the traveling Calladines have square danced.



square and round dances every night with fun afterparties, skits and games. Callers for the week will be Tom Crisp and Bob McVey, along with Richard and Susan Perry and Corky and Paulette Pell conducting the rounds. Chet and Carol Bahn will take care of youth activities. In conjunction with the event, the European Callers and Teachers Association will offer an introductory callers' course. For more information please write Gina Crisp, 2nd MOB, Box 6138, APO New York 09633.

British Columbia

Hyack Festival, held the last full week in May for 106 years, continues. The Festival now includes the 4th Annual Square Dance Festival with a panel of callers. This year will see the first Annual Round-a-Rama with Charlie Walkenshaw and Sharel Goss on May 28th. On May 29th square dancing will take place. Both dances are at the Queens Park Arenex in New Westminster.

New York

Western New York's Frontier Leaders and Dancers Association will hold an April Abundance on April 25th at the Hearthstone Manor in Depew. During the all-day dance (and buffet) local callers, some of whom are well known nationally, will feature advanced and club (mainstream) squares and rounds. For further information write Bonnie Grunsweig, 1766 Ellwoon Avenue, North Tonawanda, New York 14120.

Maryland

Another Bicentennial Square Dance Jamboree is scheduled for April 11th. Presented

by the Maryland National Capital Park and Planning Commission, the dance will be held at the Capital Centre in Prince Georges County. Gene McCullough as emcee will present callers Decko Deck, Howie Shirley, Jim Schnabel and Chuck Stinchcomb.

Maine

"Swing and Mix in '76" is the slogan for the 17th N.E. Square and Round Dance Convention to be held April 23rd and 24th in the South Portland High School in Portland. The Convention will be preceded by a Bicentennial Costume Ball on Thursday evening, April 22nd. A special Bicentennial Pageant will be presented Saturday afternoon and evening. Direct all questions to 17th New England Square and Round Dance Convention, Box 812, Portland, Maine 04104.

Virginia

The beautiful Ingleside Inn in Staunton will be the site of the 1st Annual Square and Round Dance Festival. A plan is available for the local area dancers as well as a package plan for those staying at the Inn. Staff will be Harry McColgan, Billy Gene Evans, Dorsey Adams and Jim Harlow with Ray and Bea Dowdy leading the round dance program. Two ballrooms are available to insure plenty of dancing room. For information write Jim Harlow, 7140 Meadowbrook Road, Lynchburg, Virginia 24502.

Sponsored by the Norfolk Chamber of Commerce, the 23rd Annual International Azalea Festival will be held during the week of April 26th to May 2nd. This festival is a
(Please turn to page 70)

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SOUND BY HILTON

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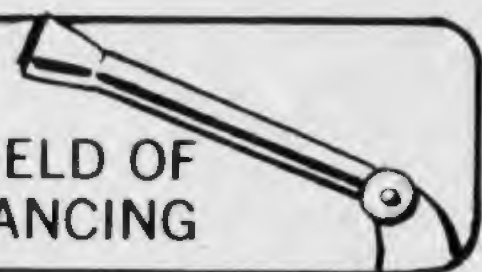
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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



April, 1976

OUR TRIP THIS MONTH takes us to the area of the Rocky Mountains and a spot called Aurora, Colorado. For those who are unfamiliar with this section of our country, Aurora is a suburb of Denver. We're going to visit one of Ralph Hay's groups and dance some of his favorite though not necessarily original calls. Won't you join us?

Many of the callers featured in this section are "traveling callers" whose only profession is that of calling. Others have a separate occupation and most of their calling is done in their local environs. However, they are *all* dedicated to the activity of square dancing and we take pleasure in saluting them in the pages of SQUARE DANCING magazine.

Four ladies chain three quarters
Three and four right and left thru
New sides flutter wheel
Couple one promenade halfway
Sides square thru
Those who can right and left thru
Those who can flutter wheel
And sweep a quarter, and back away
Those who can centers in
And cast off three quarters
Lines of four forward and back
Pass thru
Wheel and deal
Centers pass thru
Allemande left

Heads curlique
Walk and dodge
Curlique
Walk and dodge
Bend the line
Forward and back
Flutter wheel
Reverse the flutter
Sweep a quarter
Pass thru
Trade by
Slide thru
Curlique
Walk and dodge
Allemande left

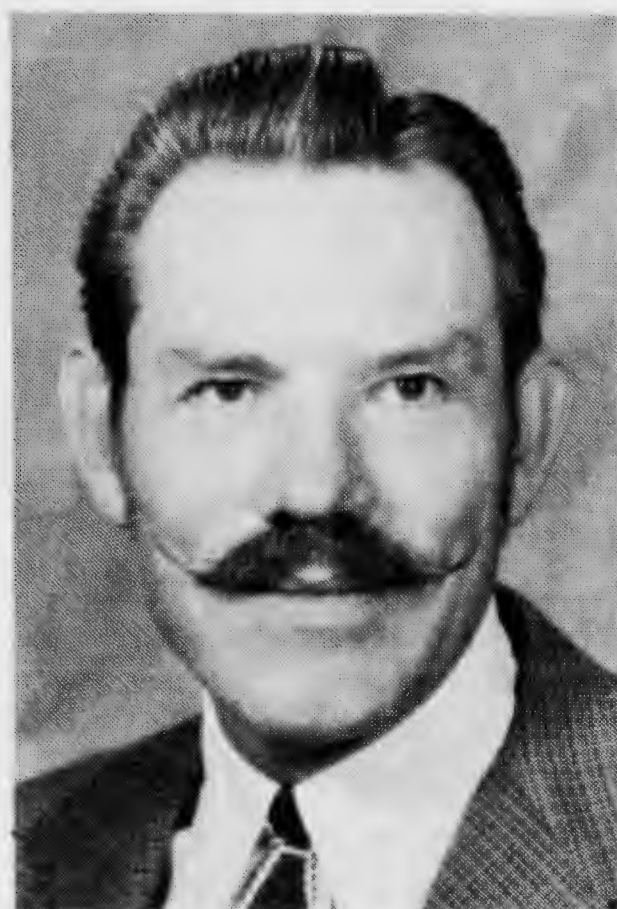
Heads pass thru
Cloverleaf
Others star thru
Pass thru
Cloverleaf
Others pass thru
Do sa do to an ocean wave
Single hinge
Split circulate
Single hinge
Split circulate
Single hinge
Split circulate
Swing thru double
Pass to the center
Curlique
Box circulate (go twice)
Allemande left

(66)
Heads turn thru
Separate and around one
Into the middle and turn thru
Left turn thru
Centers turn thru
Cloverleaf
Right and left grand
Promenade
Girls roll back one
All eight circle to the left
Head men and new partner forward and back
Right and left thru
Cross trail thru
Come behind those two
Allemande left

Heads lead right
Circle left half way
Veer to the left
Girls trade
Wheel and deal
Star thru
California twirl
Boys run
Swing thru
Boys trade
Girls trade
Centers trade
Boys run
Boys fold
Star thru
Bend the line
Allemande left

Heads flutter wheel
Sweep a quarter
Pass thru
Curlique
Scoot back
Split circulate
Walk and dodge
Tag the line in
Curlique
Single file circulate
Boys run
Allemande left

RALPH HAY



Ralph Hay started his calling career in 1958 while he was an Air Force Sergeant in Wiesbaden, Germany. He likes to tell of his first square dance club, where he shared the \$5.00 caller's fee with two other neophyte callers. Together with his wife, VeVe, he organized three clubs in Germany and during his four years in that country estimates that he taught 600 people to square and round dance. Working with the late Tex Hencerling, Ralph organized the European Square Dance Leaders and Callers Association, the first European Square Dance Vacation, and called for numerous festivals in such exotic places as Paris, Madrid, and Casablanca. Upon his return to the United States he again teamed up with Tex to organize the Overseas Square Dancers Reunions; the 14th Reunion will be held in August of this year. Ralph has been a regular caller for several clubs in San Antonio, Texas, and Omaha, Nebraska, and for the eight years since his retirement from the Air Force has called in the Denver area. Through the years he has held elective office in several caller's associations, has conducted callers' clinics,

and has offered innovative programs to appeal to dancers with varying levels of square dance experience. He has contributed a number of articles on square dancing to both national square dance publications.

STIPULATE (73)

By Tom Hightower, Sacramento, California

Sides star thru, all eight peel off
Ends trade, girls trade
Girls run, couples circulate
Wheel and deal, swing thru
Ends circulate, centers trade
Boys run, pass thru
Boys trade, girls trade
Slide thru, centers pass thru
Peel off, box the gnat
Slide thru, centers pass thru
Swing thru, ends fold
Peel off, couples circulate
Wheel and deal, swing thru
Boys run, bend the line
Pass thru, bend the line
Slide thru, swing thru
Box the gnat
Square thru three quarters
Allemande left

CONDIDO

By Len Lint, Escondido, California

Heads lead right
Circle four to a line
Roll a half sashay, pass thru
Tag the line (face in)
Star thru, swing thru
Boys run
Half tag, trade and roll
Star thru, allemande left

OTHERS (62)

By Smokey Snook, Phoenix, Arizona

Heads square thru, split two to a line
Pass thru, wheel and deal
Centers star thru and step ahead
Others box the gnat and back away
Others California twirl, and square thru
Right and left thru, star thru
Pass thru, wheel and deal
Centers square thru
Others divide and star thru
Right and left thru
Dive thru, square thru three quarters
Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

FESTIVAL (75)

By Lloyd Priest, Scarboro, Ontario, Canada

Heads pass thru
Separate around one
Squeeze in to a line, pass thru
Tag the line in
Center four right and left thru
Same ladies chain
Send 'em back dixie style to ocean wave
Everybody pass thru, left allemande

BELLAIRE

By Gene Pearson, Groves, Texas

Heads rollaway, half sashay
Curlique, boys run
Pass thru, single circle to a wave
Scoot back, fan the top
Triple trade, curlique
Coordinate, couples circulate
Bend the line, pass thru
Wheel and deal, zoom
Centers pass thru
Left allemande

John Ward

Alton, Kansas

(72)

Heads pass thru then separate
Go around one and make a line
Pass thru, wheel and deal
Centers pass thru
Do sa do to a wave, split circulate
Spin chain thru, ends circulate
Boys run, star thru
Allemande left

Heads pass thru then separate
Go around one and make a line
Pass thru, wheel and deal
Centers pass thru
Do sa do to a wave, swing thru
Ends circulate, swing thru
Ends circulate, boys run
Bend the line
Flutter wheel, star thru
Allemande left

Heads square thru four hands
Curlique, split circulate
Scoot back, walk and dodge
Do a partner trade
Flutter wheel and sweep a quarter
Left allemande

The head gents face your corner
And box the gnat
Girls go up and back
Square thru four hands
Split the boys and make a line
Pass thru, tag the line right
Wheel and deal, flutter wheel
Left allemande

AND A (75)

By Dick Hamilton, Deer Lodge, Montana

One and three lead to the right
Head gents break and make a line
It's up to the middle and back
Tag the line, centers in
Cast off three quarters round
Right and left thru, turn the girl
Star thru and eight chain thru
Star thru, tag the line
Centers in and
Cast off three quarters round
Right and left thru, turn the girl
Star thru and eight chain six
Star thru, tag the line
Centers in and
Cast off three quarters round
Right and left thru, turn the girl
Star thru and eight chain four
Star thru, tag the line
Centers in and
Cast off three quarters round
Right and left thru, turn the girl
Star thru and eight chain two
Star thru, tag the line
Centers in and
Cast off three quarters round
Cross trail and look out man
Corners all left allemande

SINGING CALL

LAY BACK LOVER

By Johnnie Wykoff, Indianapolis, Indiana

Record: Blue Star #2018, Flip Instrumental with
Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your partner
Boys star right now one time around the track
Turn partner left go full around now
Like an allemande thar
Boys swing in back in right on back
Slip the clutch left allemande
Grand right and left again
And when you meet your own do sa do
Promenade her lay back lover
Hold on to each other and
Let love take over from here
FIGURE:

Head ladies chain three quarters
Side men turn 'em rollaway and
Make a line of three go forward six and back
Lonesome men pass thru
Turn right around just three
Make a line of four go forward eight and back
And then you curlique
Single circulate you do boys run right
Swing the corner girl promenade her
Lay back lover hold on to each other
And let love take over from here

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

REMINISCING WALTZ — Grenn 14223

Choreographers: Tom and Dottie Dean

Comment: A smooth waltz routine to pleasant music.

INTRODUCTION

- 1-4 OPEN facing LOD Wait; Wait; Apart, Swing, —; (L face Wrap) In Place, Back, Close;

PART A

- 1-4 Fwd Waltz, 2, 3; Fwd, Rise, Recov; Release M's R & W's L hands Back, Face partner, Close; Fwd to face RLOD and LEFT-OPEN, Rise, Recov;
5-8 L Roll, 2, 3 end facing LOD in OPEN; Thru, Side, Close; Thru, Side, Close; (L face Wrap) Fwd Waltz, 2, 3;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-7 Part 8 and Pickup to CLOSED M facing LOD:

PART B

- 1-4 ¼ L Turn M face COH, Side, Draw end in BANJO M face RLOD; Bk, Bk/Lock, Bk; Banjo Pivot, 2, 3 end facing LOD in SEMI-CLOSED; Turn, Back, Back end in SIDECAR M face LOD;
5-8 Fwd, Fwd/Lock, Fwd; Fwd, L Turn, Fwd end in BANJO M facing LOD; Fwd, Fwd/Lock, Fwd; Fwd Waltz, 2, 3 end in CLOSED;
9-12 (L) Waltz Turn; L Waltz Turn end M face WALL; Fwd, Side, Recov to face RLOD in LEFT-OPEN; Bk, Bk/Lock, Bk;
13-16 R face Roll, 2, 3 end in CLOSED M face WALL; Side, Draw, Close; Side, Behind, Side; (L face Wrap) Thru, Fwd, Close;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-3 (Unwrap) Fwd Waltz, 2, 3 to OPEN: Fwd, ¼ R Turn M face WALL in CLOSED, Close; Dip, Twist, —.

JERSEY BOUNCE — Grenn 14223

Choreographers: Ray and Elizabeth Smith

Comment: A peppy two-step with good music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Back, —;
5-8 Dip Back, —, Recov, —; Turn Two-Step; Turn Two-Step end facing LOD; (Twirl) Fwd, —, 2 to SEMI-CLOSED, —;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

- 1-4 Side, —, Behind, —; Side, Close Turn to Back to Back, —; Side, —, Behind, —; Side, Close, Turn to face in BUTTERFLY, —;

- 5-8 Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; Pickup, 2, 3 to CLOSED M face LOD, —;

- 9-12 Side, Close, Cross to SIDECAR, —; Side, Close, Cross/Check to BANJO, —; Recov, —, Side, —; Fwd, Lock, Fwd, —;

- 13-16 Fwd, Lock, Fwd, —; Fwd, —, Manuv to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 CLOSED M face WALL Side, —, Behind, —; Side, —, Front, —; Side, Behind, Side, Front; Side, Close, Corte, —;

MUCH AS EVER—Hi-Hat 944

Choreographers: LeRoy and Anita Stark

Comment: This is a cute dance and has a bit of a challenge with the timing. Good music.

INTRODUCTION

- 1-2 CLOSED M face LOD Wait; Dip Back, —, Recov, —;

PART A

- 1-4 Fwd, 2, 3, —; Fwd, 2, ¼ R Turn M face WALL, —; Rock Fwd, Recov to LEFT HAND STAR, Back/Back, Back; Rock Back, Recov M face LOD, Cha/Cha, Cha to end with W behind M L hands still joined.
5-8 Rock Fwd, Recov, ½ L Turn face RLOD with M behind W/ Cha, Cha; Rock Fwd, Recov, ½ R Turn face LOD W behind M/Cha; Rock Fwd, Recov, (Solo Spin) ¾ L Turn face WALL in CLOSED, Cha/Cha; Rock Side, Recov, Cha/Cha, Cha;

PART B

- 1-4 Side, Close, Cross to SIDECAR, —; Recov, Side, Cross to BANJO M facing LOD, —; Fwd, Close, Back, Close; Run Fwd, 2, 3, ¼ R Turn face WALL;
5-8 Twisty Vine, 2, 3, 4; Double Spot Pivot end M face LOD; Dip Back, —, Recov, —; Fwd, Close, Back, Close;

INTERLUDE

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Lunge Fwd, —, Close, —;

SEQUENCE: A — B — A — Interlude — Interlude — A — B — A — Interlude — Interlude plus Ending. When completing Interlude the last time do not pickup W but blend to CLOSED M face WALL.

Ending:

- 1-4 Side, Close, Side, Close; Side, —, Thru, —; Side, —, Close, —; Apart/Point.

HEARTS OF STONE—Hi-Hat 944

Choreographers: Ray and Elizabeth Smith

Comment: Pleasant music and not a difficult two-step routine.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Apart, Behind, ½ L Turn to face RLOD, —; Rock Side, —, Recov face partner, Fwd;**
 5-8 **Together Two-Step to CLOSED M face WALL; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in LOOSE-CLOSED M face WALL:

PART B

- 1-4 **Side, Behind, Side, Thru; Side, Behind, Side, Thru; Side, Draw, —, Close; Side, Close, Fwd, —;**
 5-8 **Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —;**
 9-12 **SEMI-CLOSED Fwd, Close, Back, Close; Fwd, Close, Back, Close; Fwd, —, Face Partner in CLOSED, —; Side, Close, Thru, —;**
 13-16 **Side, Close, Thru, —; Side, Behind, Side, Thru; Pivot, —, 2, —; (Twirl) Fwd, —, 2 end in SEMI-CLOSED, —;**

SEQUENCE: Dance goes thru twice plus Ending. On meas 16 second time thru as W twirls M does a Side, —, Behind, —;

Ending:

- 1 **Step Apart, —, Point, —.**

DREAMLAND — Grenn 14224

Choreographers: Jack and Na Stapleton

Comment: The waltz is not difficult though there is a Tamara position in it. Music is nice.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;**

DANCE

- 1-4 **(Solo Turn) Fwd Waltz, 2, 3 to CLOSED M face LOD; Waltz Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end OPEN-FACING;**
 5-8 **Fwd Waltz, 2, 3; (L face Wrap) Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; Release M's R & W's L hands Fwd, Side, Close to BUTTERFLY M face WALL;**
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8:
 17-20 **Apart, 2, 3; Tamara, Touch, —; Around, 2, 3; Together, Touch to BUTTERFLY M face COH, —;**
 21-24 Repeat action meas 17-20 except to end in BUTTERFLY M face WALL:
 25-28 **Waltz Away, 2, 3; Fwd, Flare to BUTTERFLY M facing WALL, —; Thru, Side, Behind; Side, Draw to CLOSED, —;**
 29-32 **Balance Back, —, —; Waltz Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn to OPEN-FACING;**

SEQUENCE: Dance goes thru twice. Last time thru as W Twirls M Waltzes Fwd then change hands Step Apart and ACK.

YOU ARE MY LUCKY STAR — Grenn 14224

Choreographers: John and Shari Helms

Comment: Active and fun two-step. The music is good.

INTRODUCTION

- 1-5 **CLOSED M face LOD Wait; Side, Close, Side, Touch; Side, Close, Side, Touch; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;**

PART A

- 1-4 **Fwd, —, 2, —; Run, 2, 3, —; Fwd, —, 2, —; Run, 2, 3 end in SIDECAR, —;**
 5-8 **Fwd Check, —, Recov, —; LOOSE-CLOSED Side, —, Fwd end in BANJO M face DIAGONAL LOD & COH, —; Fwd, Close, Back, Close; Fwd, —, Face WALL in CLOSED, —;**
 9-12 **Turn Two-Step; Turn Two-Step; R Pivot, —, 2, —; 3, —, 4 end M face WALL, —;**
 13-16 **Fwd, —, Side, —; XIB, —, Step Thru, —; Side, Close, Side, Close; Side, —, Pickup to CLOSED M face LOD, —;**

INTERLUDE

- 1-4 Repeat action meas 2-5 of INTRO:

PART B

- 1-4 **Side, Close, Cross, —; Side, Close, Cross Check end in BANJO M facing DIAGONAL LOD & COH, —; Behind, Side, Fwd, Lock; Fwd, Lock, Fwd, Lock;**
 5-8 **L Turn, —, Side, Close; L Turn, —, Side, Close end in CLOSED M face WALL; Side, Behind, Side, Front; Pivot, —, 2 end M facing WALL, —;**
 9-12 **Twisty Vine, —, 2, end in SIDECAR M face DIAGONAL RLOD & WALL, —; Side, Close, L Turn M face COH in CLOSED, —; Twisty Vine, —, 2 end in BANJO M face DIAGONAL COH & RLOD, —; Side, Close, R Turn M face WALL in CLOSED, —;**

- 13-16 **Fwd, —, Side, —; Recov, —, Thru, —; Turn Two-Step; Turn Two-Step end M face LOD;**

SEQUENCE: A — A — Interlude — B — B — A plus Ending.

Ending:

- 1-2 **SEMI-CLOSED (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

BREAKS

By Elsie Jaffe, Cleveland Heights, Ohio

Promenade

Side couples put lady in the lead

(Keep moving in single file)

Heads to the middle and slide thru

Right and left thru, sides keep moving

Those in middle curlique to right hand star

Turn that star look for corner

Allemande left

(67)

Promenade

Head couples put lady in the lead

(Keep moving in single file)

Sides to the middle, do sa do

Same two pass thru, U turn back

Slide thru, left allemande

SOMETHING (75)

By Ron Mineau, Arroyo Grande, California

Sides right and left thru
Stars thru, California swirl
Swing thru, boys run
Tag the line right
Boys cross run
Girls trade, couples circulate
Wheel and deal, swing thru
Box the gnat, do sa do (same girl)
Make a wave, girls cross run
Allemande left

IT'S A BREAK

By Bruce F. Bird, Shawnee, Kansas

Head ladies chain to the right
New heads square thru
Do sa do and scoot back
Boys lead fan the top, recycle
Girls lead, reverse the flutter
Star thru (or slide thru)
Centers square thru three hands
While outsides partner trade
Allemande left

TUX

By Fred Bailey, Rush City, Minnesota

Head ladies chain right
New head ladies chain across
One and three lead to the right
Pass thru, trade by
Swing thru, scoot back
Boys run, couples circulate
Wheel and deal, slide thru
Curlique, circulate one spot
Boys run, slide thru
Pass the ocean, recycle
Sweep a quarter, square thru
Trade by, flutter wheel
Square thru three quarters
Left allemande

CONTRA CORNER

RACCOON RAMBLE

By Don Armstrong

Formation: Contra lines, 1-3-5-etc., active and crossed over.

Record: Lloyd Shaw 197

Intro — — — —, Actives center then down in fours

1-8 — — — —, Turn alone come back to place

9-16 — — — — Cast off same four left hand star

17-24 — — — —, — — Right hand star

25-32 — — — —, Inactive man drop out others
balance in threes

33-40 — — — —, Those three circle left

41-48 — — — —, Inactive lady drop out with
the man balance three

49-56 — — — —, Those three circle left*

*Caller indicates CROSS OVER every second and alternate sequence through the dance.

TOO MUCH

By Jim Schnabel, Alexandria, Virginia

(75)

Heads swing thru
Box the gnat
Right and left thru
Rollaway a half sashay
Slide thru
Spin the top
Turn thru
Bend the line
Pass thru
Tag the line
Peel off
Pass thru
Wheel and deal
All turn back
Centers in
Cast off three quarters
Pass thru
Wheel and deal
All turn back
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Cloverleaf
Double pass thru
Cloverleaf
Left allemande

SINGING CALL*

LIVING WITH THE SHADES PULLED DOWN

By Darryl McMillan, Panama City, Florida

Record: Ranch House #203, Flip Instrumental with
Darryl McMillan

OPENER, MIDDLE BREAK, ENDING

Do an allemande left your corner

Do a curlique at home men run to the right

Everybody join hands circle to the left

Men star right one time tonight

Left allemande that corner weave the ring

Way down to that old French quarter

Swing your own and promenade.

Day time life sure gets cozy living

With the shades pulled down

FIGURE:

Head couples pass thru

Do a partner trade and then

Square thru four hands around you go

Do sa do go full around

Swing thru those boys run right

Do a ferris wheel

Centers square thru three quarters around

Swing your corner lady promenade

Nobody knows just what we're doing

Living with the shades pulled down

SEQUENCE. Opener, Figure twice, Middle break,
Figure twice, Ending.

QUARTERLY MOVEMENTS

CALLERLAB's New Movements Committee has suggested Chase Right and Dixie Style to a Wave for the current quarter (April, May and June). On page 16 of this issue you'll find the text of the Committee's report including descriptions of the two movements. Also, on page 18 Chase Right is diagrammed and discussed by Barbara and Joe in the feature "Take a Good Look." The following examples of Chase Right and Dixie Style were included in the report.

DANCING CHASE RIGHT

Heads lead right
Circle to a line
Pass thru, chase right
Boys run
Right and left thru
Crosstrail, left allemande

Heads lead right
Circle to a line
Pass thru, chase right
Scoot back, girls run
Curlique, boys run
Pass thru, left allemande
Note: The above figures end in a wave

Heads lead right
Circle to a line
Star thru, pass thru
Chase right, boys run
Square thru three quarters
Left allemande

Heads lead right
Circle to a line, star thru
Pass thru, chase right
Single file circulate one spot
Girls run, box the gnat
Right and left thru
Left allemande
Note: The above figures end in a column

DANCING DIXIE STYLE

Heads lead right
Circle to a line
Right and left thru
(Ladies lead) Dixie style to a wave
Boys trade
Boys cross run to the far end
Swing thru, boys run
Bend the line, left allemande

Heads lead right
Circle to a line
Square thru three quarters
Courtesy turn your partner
(Ladies lead) Dixie style to a wave
Boys trade, boys run
Bend the line, box the gnat
Right and left thru
Crosstrail, left allemande

Bill Armstrong *Los Angeles, California*

(60)

Head ladies chain right
One face two, three face four
One and two right and left thru
Three and four star thru
One and two spin the top
Three and four swing thru
One and two, three and four
Go right and left grand

(67)

Sides star thru, pass thru
Right and left thru
Dive thru, box the gnat
Slide thru, partner trade
Left allemande

Gene McCullough *Oxon Hill, Maryland*

Heads curlique and cast off one quarter
Centers trade, ends run
Wheel and deal, fan the top
Centers trade, turn thru
Left allemande

Sides do sa do to ocean wave
Swing half by the right and
New centers run then bend the line
Zoom, new centers partner trade
Pass to the center, swing thru
Girls trade, turn thru
Left allemande

SINGING CALL

AMERICA

By Shelby Dawson, Claremont, California
Record: Square Dance USA # 506, Flip

Instrumental with Shelby Dawson
OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters round the ring
You rollaway and circle to the left
Walk around your corner lady
See saw your own left allemande
Weave the ring America America
Do a do sa do and promenade
And crown thy good with brotherhood
From sea to shining sea

FIGURE:

Heads square thru four hands around you go
Around the corner lady do a do sa do
Swing thru two by two boys run right
Bend the line and right and left thru
Flutter wheel across the ring
Then slide thru swing the corner lady
Promenade and crown thy good with brotherhood
From sea to shining sea

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

Fred Bailey

Rush City, Minnesota

Heads square thru, then slide thru
Curlique, circulate two spots
Boys run, trade by
Pass thru, trade by again
Allemande left

Heads step forward, spin the top
Turn thru, step to a wave
Recycle, spin chain thru
Girls circulate, turn thru
Left allemande

FLUBBER WHEEL

By Jim Davis, Kent, Washington

Heads star thru, pass thru
Make a left hand star with outside two
Heads to the center
Ladies lead with a flutter wheel
Rollaway and flutter wheel (boys lead)
Pass thru, flutter wheel (boy & girl lead)
Pass thru, trade by
Flutter wheel (boy & girl lead)
Pass thru, trade by
Reverse the flutter (boy & girl lead)
Four girls U turn back
Girls pass thru, allemande left

SWIFTY

By Ed Curran, West Palm Beach, Florida

Head ladies chain, heads star thru
Pass thru, circle to a line
Lines pass thru and turn a quarter right
Coordinate, bend the line
Right and left thru, slide thru
Swing thru, spin chain thru
Boys run, bend the line
Flutter wheel, star thru
Veer left as a couple
Bend the line, curlique
Walk and dodge
Allemande left

Jerry Murray

Hampshire, England

(75)

Heads square thru four hands
Swing thru, boys run
Tag the line right
Wheel and deal
Pass thru, all turn back
Allemande

Heads square thru four hands
Curlique, split circulate once
Catch rights, cast off three quarters
Boys trade, girls fold
Boys U turn back
Allemande left

GIT GAT

By Ron Bessette, Grand Prairie, Texas

Heads swing thru
Cast off three quarters
Walk and dodge
Swing thru the outside two
Cast off three quarters
Walk and dodge, bend the line
Swing thru, box the gnat
Right and left thru, swing thru
Cast off three quarters
Girls run right around the boys
Box the gnat, pass to the middle
Square thru three hands
Allemande left

SNOWY

By Ed Fraidenburg, Midland, Michigan

Heads square thru
Circle half to a two-faced line
Tag the line left, men cross run
Girls cast off three quarters
Diamond circulate, girls circulate
Men cast off three quarters, men cross run
Girls cast off three quarters
Diamond circulate, girls circulate
Men cast off three quarters
Couples circulate, wheel and deal
Left allemande

SINGING CALL

THIS HOUSE RUNS ON SUNSHINE

By Mike Sikorsky, Sepulveda, California

Record: Bogan #1278, Flip Instrumental with
Mike Sikorsky

OPENER, MIDDLE BREAK, ENDING

Walk all around the corner girl
And see saw your own
Join hands and circle around the ring
Men star right go once around tonight
Left allemande the corner weave the ring
This house runs on sunshine
This house runs on peace and love
Do sa do and promenade way up above
If you're needing friendship boy
That's what we've plenty of
This house runs on sunshine peace and love
FIGURE:

Heads square thru four hands
Around the ring you go
Round the corner girl a do sa do
Swing thru and then swing thru again
Girls run right around that man
Tag the line
Face to the right bend the line
Square thru three hands
Swing the corner lady promenade that land
If you're needing friendship boy
That's what we've plenty of
This house runs on sunshine peace and love
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

How are You fixed for Square Dance Supplies?

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(25¢ each, \$15.00 per 100)
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(25¢ each, \$15.00 per 100)
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CALLER of the MONTH



Jack Cook—Wayland, Michigan

JACK AND ETHEL COOK began square dancing with their oldest daughter at school functions in 1954 and later got together with Jack's parents who had been exposed to square dancing in Florida. With several other couples who were unaware of any square dancing in their area, they undertook to learn to square dance the hard way in the Cooks' basement. Using records (some 78s) and studying the call sheets, they became self-taught dancers.

Soon Jack began showing children how to dance but found it difficult to holler between and over the top of the recorded calls. So, naturally he bought some instrumental records and began to call.

As so often happens when the "calling bug" bites, Jack's interest snowballed. The Cooks attended every callers' college that they could manage, including those of Ed Gilmore, Lloyd Litman, Bruce Johnson, Dave Taylor, and many others.

Jack has called at every Michigan state convention since 1960. He is a Past President of the Michigan Square Dance Leaders Association; he became a LEGACY Trustee in 1973, and in 1974 was one of the two Michigan callers attending the first invitational meeting

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of CALLERLAB.

Jack and Ethel currently teach four square dance classes, a round dance basics group and a workshop group in addition to the four clubs they regularly call for. Calling six nights a week in their home area keeps the Cooks pretty well confined. An occasional calling date in Ohio, New York, or Florida is all they have time for.

Together 24 hours a day, Jack and Ethel own a jewelry store in their home town of Wayland, Michigan, which they operate by day and square dance at night. They have two daughters and one son, all married and all have square danced.

In addition to Jack's father, John, who teaches and calls in Florida (at the age of 74), their son John II is also an accomplished caller. A high point in Jack and Ethel's year comes the 2nd Saturday in June when all the Cooks get together and call for their "Three Generation Dance" in Hastings. Sharing the mike for this event, the Cooks enjoy calling for many of their square dancing friends throughout Michigan and neighboring states.

Jack and Ethel are celebrating their 30th Wedding Anniversary this month and all of their friends in square dancing wish them a Happy 30th!

(LETTERS, continued from page 3)

vate, Colgate, Fluoridate, Detonate, Liquidate. Or how about Pluck the Bud, Unfold the Bud, Blossom the Rose, Rosebud Petals? Why not Prance and Preen, Swivel the Fans, Rope the Riders, Stampede? Oh, now I know how the various new calls may have often originated. No matter that the original idea was to share fun of movement and joyous fellowship to music. It's now, "Let's see what

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we can dream up." I will say that Flutter-wheel and Ferris Wheel, at least, are *not* invoking instant images of drudgery, which is what Motivate, Coordinate, Checkmate, Transfer the Column and Recycle do for me. Maybe one of your readers could dream up a flowing movement called "Blossom the Rose?" Something to counteract these chess-move calls.

Gerda Isely
 Dallas, Texas

The article written by Walt Cole (see SQUARE DANCING, February, 1976, page 19) on the subject of Titles is more timely than ever. —Editor

Dear Editor:

Really enjoy your magazine but I've got to say my piece on the section of "On the Record." Normally I agree with the reviews and base a lot of my record buying on this section. My big question is how in the world can the review give "God's Gonna Getcha" (Hi-Hat 453 by Lee Schmidt) a three star rating (exceptional?) with other *great* records reviewed in the January issue? Receiving an above average rating, I suggest that it be re-reviewed and I'll do the same on this end.

Phil Kozlowski
 Aurora, Illinois

The three star rating was in error and the reviewer had actually given two and one-half stars. Still above average in the reviewer's mind but not quite three stars. —Editor

Dear Editor:

The Bicentennial celebration has made us in the Central Puget Sound Council of Washington realize that we do not have any history of the square dance movement in this area during the late 1880s through the 1920s and 1930s. So we would like to plead to any old-

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timer living here or those who have moved from our area to please contact us if they can help us with information or even give us a lead of any kind . . . We hope other states or territories will realize it is getting too late to get their history if they do not have it already.

Phil and Kay Hall
16250 - 12th Ave. SW
Seattle, Washington 98166

Dear Editor:

We, as a club, would like to recognize two

of our club members and congratulate them on completing their 12th consecutive year of being square dance "Angels." We are very proud to say that Walter and Virginia Breneman of Columbus, Ohio, have given our club 12 years of assistance and contributed above and beyond the call of duty toward making many new dancers feel that they have a "home" with our club, and by their good example have demonstrated that friendliness, loyalty, good dancing ability and fun are the ingredients necessary to be a part of the won-



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derful world of square dancing. We honor them this year and know that they will continue to give the same kind of support to the square dance movement in the years to come.

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Dear Editor:

The Sunburst Squares is just a year old and along with the club my husband is also a new caller. He finds your magazine most helpful and is always underlining and going thru dif-

ferent pages in it. It is great that there is such a magazine to help both new callers and experienced ones. Keep up the good work!

Mrs. Duane Ehrlich
Wichita, Kansas

Dear Editor:

Hey, why don't you people indicate a "useable" name for address and check purposes. The Sets in Order American Square Dance Society won't fit on any line I've ever seen and as far as I'm personally concerned is an irritating problem that has to be faced

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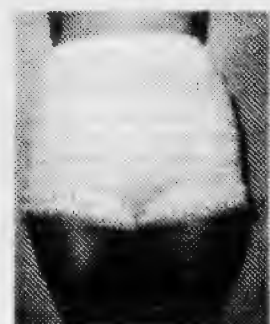
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 —Editor

Dear Editor:

Enjoyed reading about the old couple dance, Varsouvianna, in your January issue.

It is one of my favorite dances. You did not list an easily available record for this dance on the Folk Dancer label MH 3012 which is played by Ralph Page's Orchestra in traditional New England style. It is the only record of the dance that really has the waltz interlude *played as a waltz*. It is interesting to see the different musical styles of this dance, depending on the region whence came the orchestra. A lot of the records you listed are out of print, although we still have some in stock at Folk Dance House. Incidentally,



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For information on available dates plus format and rate schedules write **Don Armstrong, c/o Linda Bradford**, The Lloyd Shaw Foundation, Inc. 1890 Darlee Court, Lakewood, Colorado 80215. Phone: (303) 232-5078



Don Armstrong

some of your readers might like to know that there is also a Swedish Varsoviennne and a Mexican one called LaVarsovianna, all with similar tunes and even the Danish dance, Totting, is a Varsouvianna tune.

Michael Herman
Flushing, L.I., New York

Dear Editor:

Lilly and I are trying to update the history books of the Stuttgart Strutters Square Dance Club. It has not been done since Marv and Syl Leibowitz did it in March of '72. We pre-

sently have one history book and a number of envelopes of photos (mostly ones I took before I left in '70). We would appreciate any information and/or photos all ex-Strutters can give us, whether it be old or new.

Gus Muni
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Dear Editor:

My big complaint is really with the record producers for allowing blunders on the mar-

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ket. If I had a record company, I'd screen what my recording artists did so that I wouldn't become embarrassed later on. Anyway, the choreographic blunder your reviewer missed in the November issue has to do with Ted Wegener's "Ain't She Sweet." He does a square thru to a star thru. This is two left hands in a row for the girls. But worse, after the star thru he does a sweep a quarter to the left. By definition and rules of good dancing, sweep a quarter should be in the direction of body flow. The girls are moving

right, resulting in an awkward direction as well as (hopefully) mental turmoil of contradictory directions.

Don Beck
Boxboro, Massachusetts

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SINGING CALLS

LAY BACK LOVER — Blue Star 2018

Key: G Tempo: 130 Range: HD
Caller: Johnnie Wykoff LB

Caller: Johnnie Wykoff

Synopsis: Complete call printed in Workshop.

Comment: A different piece of choreography with a line of six that is refreshing. Music adequate by Blue Star with no change in instruments. Tempo feels good. Rating: ☆☆

Rating: ☆☆

**PICK ME UP ON YOUR WAY DOWN —
Red Boot 198**

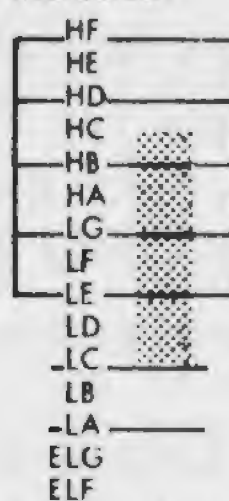
Key: D Tempo: 128 Range: HB
Caller: Johnny Jones LB

Caller: Johnny Jones

Synopsis: (Break) Join hands circle left — walk around corner — see saw own — men star by right once around — allemande left — come back weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do — curlique — scoot back — boys run right — right and left thru — slide thru — swing corner —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

allemande left new corner — promenade.

Comment: A real "western feel" in this tune. Some nice moves in the choreography. Lots of words to accomplish. Tune could become monotonous.
Rating: ☆ +

WHAT TIME OF DAY — Red Boot 194

Key: C & D **Tempo** 128 **Range:** HD
Caller: Elmer Sheffield Jr. **LG**

Synopsis: (Break) Circle left — left allemande — box the gnat at home — four ladies promenade turn partner right full turn — left allemande — promenade (Figure) Heads lead right — circle four — break out make lines — go up and back — pass thru — tag the line — face in — curlique — boys run right — eight chain four — pass thru — swing corner — promenade.

Comment: A nice piece of recording by Red Boot. Callers may have difficulty in maintaining melody of tune along with word metering. If accomplished by callers, dancers may enjoy.
Rating: ☆☆

**TONIGHT MY BABY'S COMING HOME —
MacGregor 2182**

Key: C **Tempo:** 130 **Range:** HC
Caller: Norm Phaneuf **LC**

Synopsis: (Break) Walk around your corner — see saw own — men star right — allemande left corner — come back do sa do — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — with outside two do sa do — swing thru two by two — boys run right — half tag — trade and roll — right and left thru — swing corner — left allemande — promenade.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

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San Antonio Stroll	Ranch House 202
My Melody Of Love	Windsor 5064
Movin' On	Ranch House 201
Bandy The Rodeo Clown	Red Boot 190
Put Another Log On	
The Fire	Thunderbird 132

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Comment: Timing seems to rush dancers in spots. Tempo is listed as 128 but this reviewer says it is faster. Bass seems not clear in spots.

Rating: ☆

THIS HOUSE RUNS ON SUNSHINE —

Bogan 1278

Key: C

Tempo: 130

Range: HA

Caller: Mike Sikorsky

LB

Synopsis: Complete call printed in Workshop.

Comment: Choreography at least has a girl run figure for a change. Music has nice feel. Swinging corner from line figure is not necessarily a smooth move, although executed many times. Nice calling by Mike.

Rating: ☆☆☆ +

AMERICA — SQUARE DANCE USA

Key: G, A & B Flat

Tempo: 130

Range: HD

Caller: Shelby Dawson

LA

Synopsis: Complete call printed in Workshop.

Comment: A novelty tune using Bicentennial as the key. Maybe just a success due to the era. Figure average with key changes for added emphasis.

Rating: ☆☆☆ +

LOVE PUT A SONG IN MY HEART —

Wild West 1-28

Key: A Flat

Tempo: 130

Range: HC

Caller: Marv Lindner

LB Flat

Synopsis: (Break) Four ladies chain across — sides face grand square — eight steps — swing — left allemande — weave ring — do sa do (Figure) Heads curlique — boys run — swing thru — boys run right — couples trade — half tag — trade and roll — swing — left allemande — do sa do — promenade.

Comment: Phrasing and word metering needs re-working for smooth call execution. Tune does not seem to fit square dance choreography.

Rating: ☆

DON'T GIVE YOUR LOVE TO A RAMBLIN' MAN —

Mustang 169

Key: C

Tempo: 128

Range: HC

Caller: Chuck Bryant

LC

Synopsis: (Break) Circle left — men star right one time — left allemande — weave ring — do sa



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do — promenade (Figure) Heads square thru four hands — do sa do corner — spin chain thru — girls circulate two times around — turn thru — left allemande — walk by one — swing the next — promenade.

Comment: Callers will have to work on their phrasing on this tune. Adjustment of words for easy utilization may be needed. Music adequate.

Rating: ☆ +

BELLS ON MY HEART — Blue Star 2017

Key: E Flat & F **Tempo:** 130 **Range:** HD

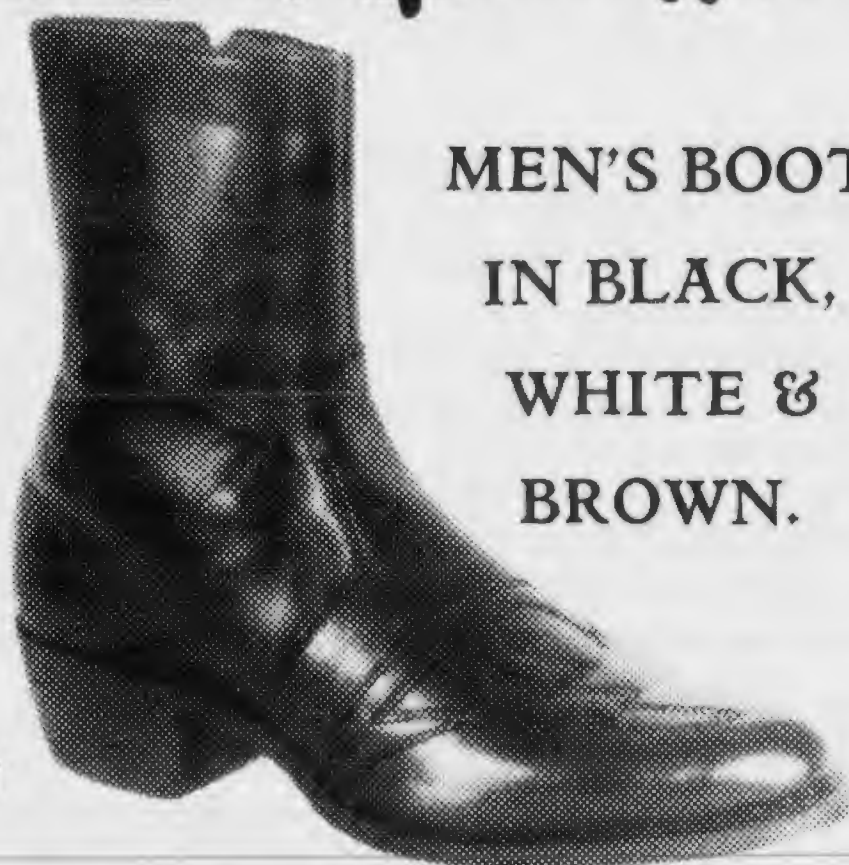
Caller: Roger Chapman **LB Flat**

Synopsis: (Break) Four ladies chain — chain back — circle left — left allemande — weave ring —

do sa do — promenade (Figure) One and three square thru four hands — meet the sides star right — heads star left — same two right and left thru — dive thru — square thru three quarters — swing corner — promenade (Alternate Figure) One and three square thru four hands — meet sides swing thru — scoot back — girls trade — recycle — sweep a quarter — right and left thru — slide thru — swing corner — promenade.

Comment: A tune that has been reissued many times. A choice of recordings is certainly available. Addition of scoot back, sweep a quarter and recycle tends to assist choreography with key change.

Rating: ☆ +



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I NEVER KNEW — Mac Gregor 2183

Key: E **Tempo:** 132 **Range:** HC Sharp
Caller: Monty Wilson LC

Synopsis: (Break) Four ladies chain — join hands circle left — girls to middle — men sashay — circle left — girls to middle — men sashay — circle left — walk around left hand lady — see saw own — allemande left — come back promenade (Figure) One and three promenade halfway — down middle right and left thru — star thru — pass thru — circle four with outside two — break make a line — go up and back — pass the ocean — swing thru — turn thru — left allemande — come back promenade.

Comment: Less words will make this dance easier on the caller but most can handle. On instrumental side guitar seems not too familiar with tune. Music adequate and improving. Rating: ☆☆

THIS IS MY YEAR FOR MEXICO — Windsor 5065

Key: B Flat **Tempo:** 130 **Range:** HB Flat
Caller: Nelson Watkins LB Flat

Synopsis: (Break) Join hands circle left — reverse back single file — four ladies backtrack once around — meet partner turn thru — allemande left — do sa do — left allemande — promenade (Figure) Heads square thru four hands — meet corner turn thru — partner left do paso — corner by right — partner left make an allemande thar — shoot star full turn — slip clutch — skip one girl — left allemande — promenade.

Comment: Nice dance figure and yet not difficult. Easy calling for callers. Music adequate with use of horns. Seems to be a popular tune.

Rating: ☆☆

**THAT'S WHEN MY WOMAN BEGINS —
Cow Town 103**

Key: C **Tempo:** 128 **Range:** HC
Caller: Jay Henderson LC

Synopsis: Circle left — left allemande — own do sa do — allemande left — weave ring — do sa do — promenade (Figure) Four ladies chain across — heads promenade halfway — down middle right and left thru — star thru — pass thru — circle four halfway — swing corner — left allemande — do sa do — promenade.

Comment: Music may be heavy for caller to be heard in a hall. Dance can be used for beginners. Orchestration by band is adequate.

Rating: ☆ +

**ITS A LITTLE MORE LIKE HEAVEN —
Rockin' "A" 1363**

Key: E Flat **Tempo:** 130 **Range:** HB Flat
Caller: Jesse Cox LD

Synopsis: (Break) Four ladies chain across — chain home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three flutter wheel full around — sweep a quarter — pass thru — do sa do — swing thru — boys run right — bend the line — right and

— BETTINA —

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left thru — flutter wheel full around — slide thru — swing corner — promenade.

Comment: Music the usual good Blue Star band. Easy calling for callers. Nothing outstanding with dance figure. Rating: ☆ +

I'M STILL IN LOVE WITH YOU — River Boat 108

Key: C **Tempo:** 128 **Range:** HA

Caller: Keith Gylfe **LG**

Synopsis: Circle left — left allemande — do sa do — men star left — curlique — men run right — left allemande — promenade (Figure) One and three right and left thru — flutter wheel — sweep a quarter — pass thru — star thru — right and left thru — flutter wheel — sweep a quarter —

pass thru — trade by — swing corner — promenade.

Comment: A standard musical arrangement of a tune most callers will recall. Dance seems jerky for smooth feel but dancers may enjoy continuous movement. Rating: ☆ +

ITS GONNA BE A HAPPY DAY — Lore 1152

Key: C **Tempo:** 130 **Range:** HC

Caller: Stan Reubell **LC**

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner lady — make a wave — swing thru — boys run right — couples

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circulate — wheel and deal — pass thru — trade by — swing corner — promenade.

Comment: Nice feel on this dance as called by Stan Reubell. Figure nothing unusual, but standard. Music strictly Blue Star Rhythmaires.

Rating: ☆☆

GARDEN PARTY — Red Boot 197

Key: C

Tempo: 128

Range: HA

Caller: Lee Kopman

LA

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — allemande left in alamo style — right to own and balance — swing thru to allemande thar — boys back in — slip the clutch — left allemande — do sa do — left alle-

mande — promenade (Figure) One and three square thru four hands — meet corner swing thru — boys run right — ferris wheel — in middle right and left thru — rollaway — turn thru — swing corner — left allemande — promenade.

Comment: Red Boot music seems shallow on this recording in comparison to prior releases. Nicely timed dance by Lee. Figure good for all club dances.

Rating: ☆☆☆

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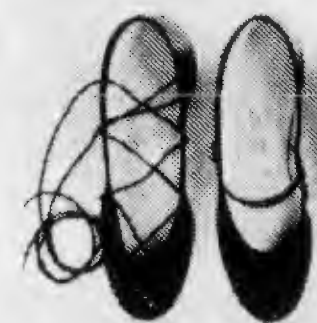
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THIS IS MY YEAR FOR MEXICO — Wild West 1-29

Key: A & B Flat Tempo: 128 Range: HD

Caller: Larry Jack LA

Synopsis: (Break) Four ladies promenade all the way — home box the gnat — do sa do — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — with sides make right hand star — heads star left in middle once around — * do sa do corner — lockit — square thru three quarters — swing corner — promenade (*Alternate) With sides right and left thru — swing thru two by two — boys run right — half tag — trade and roll — swing — promenade.

Comment: New movement "Lockit" featured in

this dance. Figure seems adequate in choreography. Tune easy to call. Music average featuring girl group in background. Rating: ☆☆

LIVING WITH THE SHADES PULLED DOWN—

Red Boot 199

Key: C Tempo: 128 Range: HC

Caller: Don Williamson LC

Synopsis: (Break) Four ladies circle left — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads lead right circle left — make a line — forward and back — pass thru — tag the line — face in and curlique — boys run right — eight chain four — pass thru — swing corner — prome-

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nade (Alternate Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — cloverleaf — girls square thru three quarters — star thru — promenade.

Comment: A tune many companies seem to be recording. A lack of bass response on this record is noticeable. Most callers can easily handle.

Rating: ☆ +

LIVING WITH THE SHADES PULLED DOWN — Ranch House-203

Key: C Tempo: 128

Range: HC

Caller: Darryl McMillan

LC

Synopsis: Complete call printed in Workshop.

Comment: Nice moving dance with average choreography using Ferris Wheel movement. Callers can handle.

Rating: ☆☆ +

HOEDOWNS

SHEB'S HOEDOWN — SQUARE DANCE USA-507

Key: D

Tempo: 128

Music: The Americans

GET IT ON — Flip side to Sheb's Hoedown

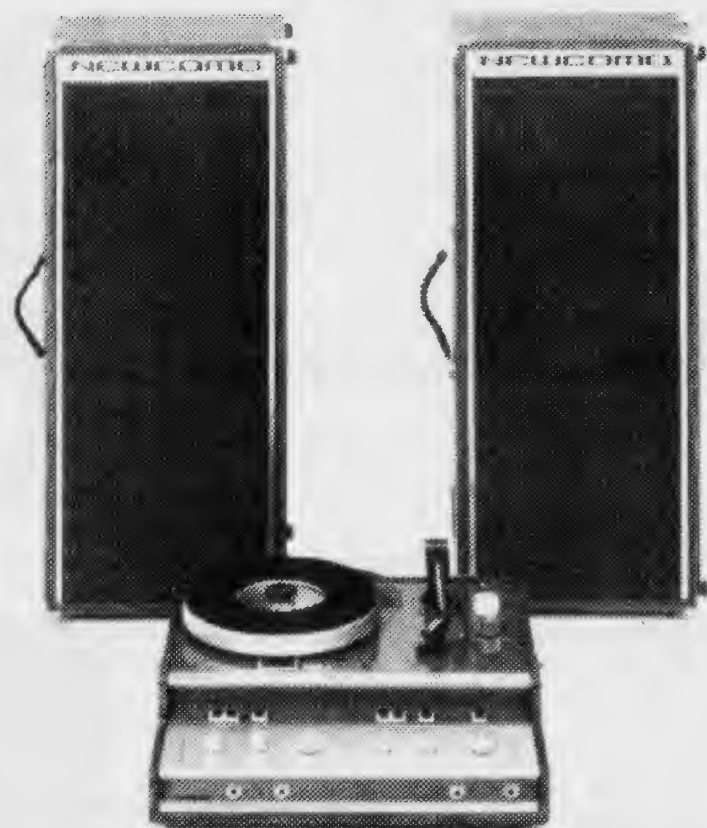
Key: C

Tempo: 128

Music: The Americans

Comment: Sheb's Hoedown is an unusual hoedown that most callers can handle. Get It On can be

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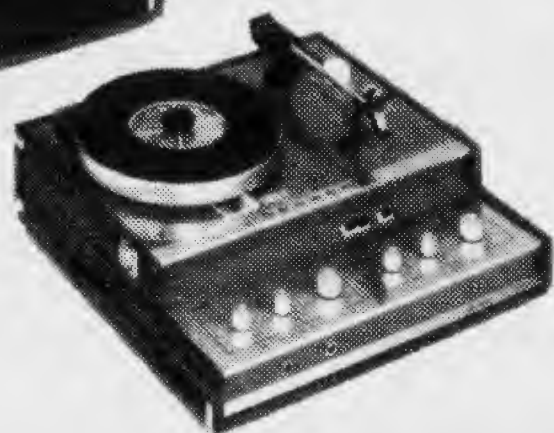
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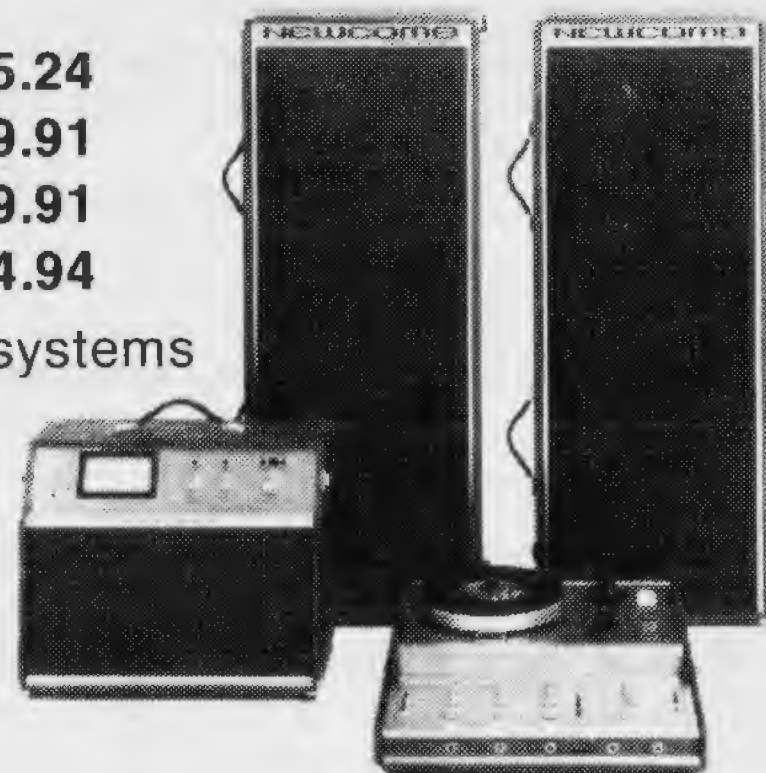
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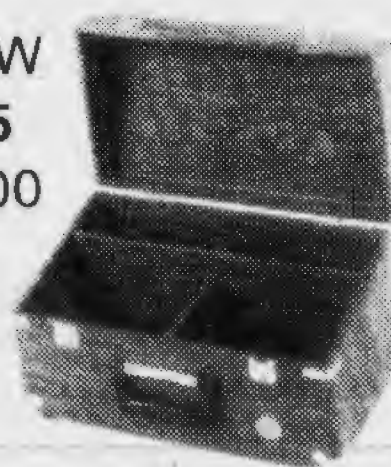
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- 2020 — Your Love Put a Song in My
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Caller: Marshall Flipppo
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Caller: Lem Smith
- 1282 — I Left My Heart In San Francisco
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- 630 — Merry Go Round of Love
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Caller: Joe Sorrell Flip/Inst.
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used as a singing call as well. Allows caller to use his imagination. Both hoedowns are good.

Rating: Sheb's ☆☆
Get It On ☆☆☆ +

Comment: Record does not seem clearly cut in recording process or heavy beat is over emphasized. Some callers may like it. Wild West has a better recording sound. Rating: ☆ +

LARRY'S BREAKDOWN — Wild West 2-6

Key: A Tempo: 128
Music: The Westerners — Drums, Banjo, Bass, Guitar.

ACTION — Dance Ranch 631

Key: C Tempo: 134
Music: Blue Star Band — Bass, Guitar, Drums, Piano

WILD WEST SPECIAL — Flip side to Larry's Breakdown

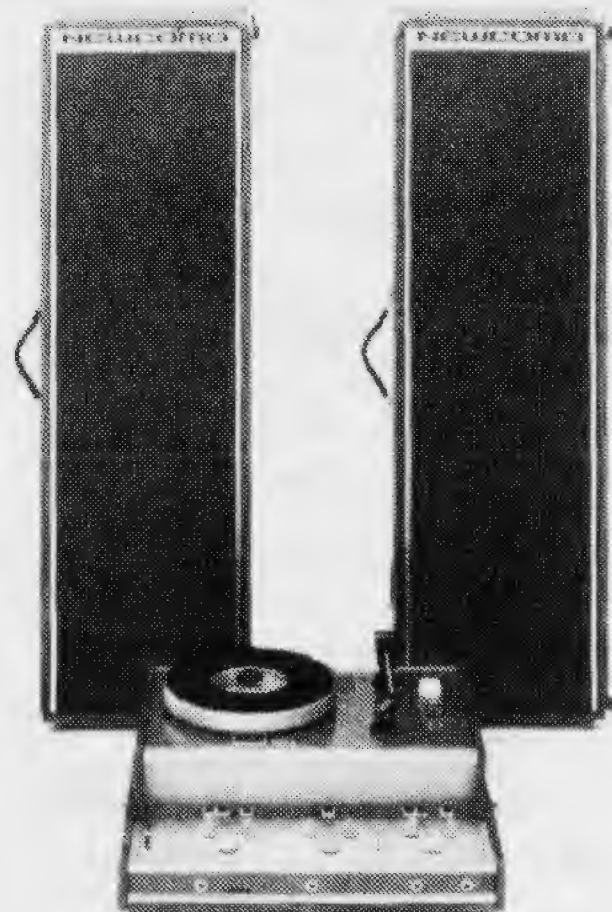
Key: G Flat Tempo: 128
Music: The Westerners — Drums, Banjo, Bass, Guitar, Fiddle

REACTION — Flip side to Action

Key: F Tempo: 136
Music: Blue Star Band — Bass, Guitar, Piano, Drums

Comment: Action is a nicely recorded tune that

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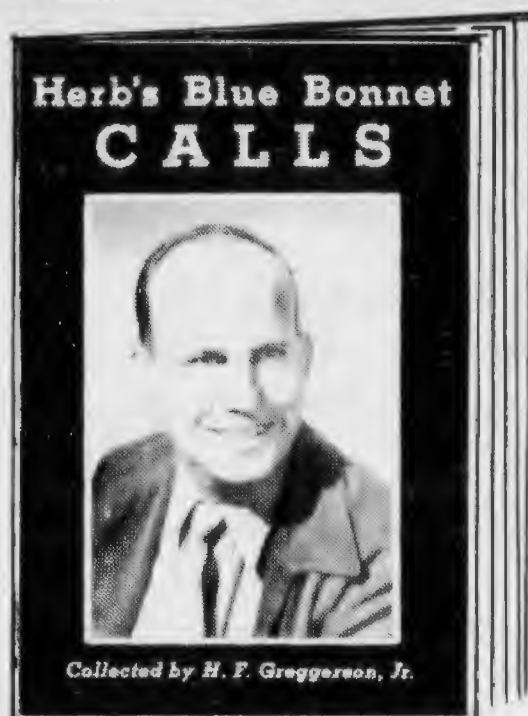
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callers may enjoy for a change of pace hoedown. Has nice beat. Reaction seems to be a re-issue of a previously used number. Good piano recording and feel for rhythmic reproduction.

Rating: ☆☆

PATTER

FLIP HOEDOWN

UP JUMPED THE DEVIL — Red Boot 5002

Key: A

Tempo: 128

Caller: Lee Kopman

Comment: A patter call record used as a workshop record being issued in a series by Red Boot. Uses Explode the Wave and Extend the Tag. Instru-

mental is old "Up Jumped The Devil." Callers may be interested. Rating: ☆ +

(AS I SEE IT, continued from page 8)

Another key problem was the difficulty faced by many new dancers in being accepted by the more experienced dancer.

Friction within club groups; division of levels, officers versus members and problems of politics, was also listed as a prime reason.

The inability of temporary dropouts to return to the activity was pointed out as one of the major difficulties.

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Among many miscellaneous problems expressed by those polled was that of the difficult transition of the new dancer from class to club, the sometimes unfriendliness within the club membership and the existence of cliques.

The callers and teachers came in for a share of the responsibility and some of those replying to the questionnaire indicated that inadequate caller judgement, a lack of variety of material and a lack of rapport with the caller were problems that needed to be solved. Even the attitude of the caller's wife was pointed up as sometimes causing difficulties.

It was also indicated that sometimes shyness and the lack of confidence on the part of dancers added to the normal attrition.

Our last question was, "What advice or suggestions would you like to pass along to callers that you feel would be of the most help to them in working toward square dancing's future?" Again, the advice was varied but many gems stood out. Here are a few:

Establish calling levels that please the majority of the floor.

Better systems of training callers need to be developed. Some felt there was an immedi-

ate need for the CALLERLAB Accreditation Program.

Promote friendliness, encourage on the part of all dancers the acceptance of those who are new to the activity.

Extend the length of classes.

Callers would do well to use less new materials and be selective in the material they do use.

Many suggestions were aimed at the caller encouraging him to be professional, to call directionally, to be more imaginative when using the basics, to use better judgment in programming and to improve teaching methods.

A substantial number of questionnaires encouraged club members and callers alike to "keep it fun." One caller concluded his questionnaire by adding, "An ounce of friendly, relaxed personality is worth a ton of clever choreography."

(NOT-SO-NEW DANCER,

continued from page 13)

What is a workshop?

Usually a workshop is just another name for an extension of class time. With new

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THURSDAY NIGHT "TRAIL IN" DANCE, June 17th, 8 to 11 pm

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AFTER PARTY SATURDAY 12 MIDNITE TO?

movements coming out in the square dance field, the caller needs time to teach and acquaint the dancers with the new material. In some clubs this occurs as a part of the regular meeting night. In other groups, where every meeting night is a Party Dance, no new material is taught. Members of these groups frequently also belong to workshops and at these sessions the caller introduces material that is new to the group and he works on movements that have tricky spots and need additional practice and styling.

For new dancers workshop time is usually the period when they learn movements that they were not taught in class. As mentioned earlier, you will find that what you have learned in class has been the *skill of learning* and the time provided was not enough to learn *all* the dance figures being used in the area.

What about attending the big ones?

Although this has been mentioned before, you will find that while the hub and center of square dancing enjoyment is within your own "home club," the frosting on the cake often comes when attending the local festi-

vals, the regional roundups and the state and national conventions. These are the big dances. Sometimes the dancing conditions are not as ideal as they are in your own club hall but they do provide the great exhilaration of dancing sometimes with thousands of others from all parts of the square dance world and they do provide you with an opportunity to dance to many callers.

As a new dancer you may want to go with a square of friends, however, the more you dance, the more you will discover the pleasure of dancing with *new friends* you have never met before.



For a great percentage of the thousands who came into square dancing as beginners early last Fall, next month will be graduation time. As a final segments in this series, we'll have a number of suggestions from veteran square dancers that may help to make your square dancing future most enjoyable.

(NATIONAL CONVENTION,

continued from page 32)

18,000 tickets available for this party so it is important to register for the Convention

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(WORLD, continued from page 35)

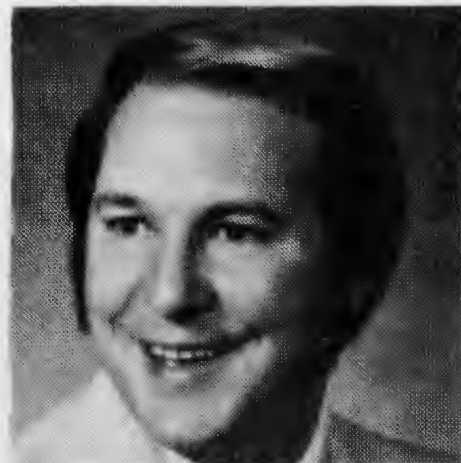
tribute to the North Atlantic Treaty Organization, whose 15 member nations jointly contribute to the defense and economic stability of the member states. The feature dance of the week, sponsored by the Riptides Club, will be held in The Scope, Norfolk's convention and cultural center, on Friday, April 30th. John Hendron and Ray and Bea Dowdy will be in charge of the program of dancing. The Azalea Queen and her court will be in attendance during the evening. Dancers are invited

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to visit the local club dances on Saturday evening also.

South Carolina

Myrtle Beach is the site of the 1st Annual Grand Strand Jubilee Square and Round Dance Festival to be held in the Convention Center on May 7th and 8th. Callers for this occasion are Johnny Jones, Don Williamson, Ray Pardue and Woody Christopher with Jean and Roy Green cueing the rounds.

Wyoming

The Stardusters of Cheyenne will host the 5th Annual Official Nite Owl Dance on May 1st from 9 pm until 4 am, with rounds from 8 to 9 pm. Featured caller will be Dave Kenney from Denver, while Bill Holm will emcee. Breakfast will be served beginning at 12:30 am. The dance will be held in Allison Hall of the First United Methodist Church. For information contact Stardusters, P. O. Box 10322, Cheyenne, Wyoming 82001.

District of Columbia

The 14th Annual Overseas Dancers Reunion will be held in the Nation's Bicentennial Capitol. The dates are August 12th, 13th, and 14th and the exact location is the beautiful

Empire Room of the Shoreham Hotel in Washington, D.C. There will be a trail dance August 11th in the Regency Ballroom of the Shoreham which will be open to all dancers. Outstanding callers and round dance instructors will present the program of dancing each day, afternoons and evenings. Bicentennial tours are planned for those so inclined. There will be afterparties and specially arranged after-afterparties. Contact General Chairman Bill and Kathi Higgins, 3231 Plantation Parkway, Fairfax, Virginia 22030.

California

In Hemet there is a group of square dancers who own recreational vehicles and who have formed a traveling club called the Trav-L-N Squares. They held their first trip in January to Oak Grove Campground near Warner Hot Springs where there is a lovely hall in close proximity which is used for square dancing. Most of the group are on the committee for the 25th National Square Dance Convention scheduled for Anaheim in June.

New Mexico

Ginny Buchmiller, Paul Nims and Dave Bailey got together and sponsored a "Fred

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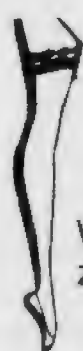
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Pennsylvania

The Cannonaders Square Dance Club of Gettysburg has had an enjoyable, fast-paced season of square dancing. In September the club held an invitational dance, inviting 27 local clubs and receiving a good response from all. During the months from July through October, club members made and entered a float in various parades, winning more than \$250.00 in prize money. In one parade they missed winning first place by a "hare"—the first place winner was the Easter Bunny. During the winter months the club dances at various local nursing homes and homes for the aged.

Connecticut

A fine spirit of cooperation is shown by the East Hartford Squares, Snoopy Squares (pre-teen), Cellar Dwellers (teens), and Bar-One (family club), all of East Hartford. These four groups are working together to keep square dancing going in the area. One of the most recent ventures was a Bicentennial Square Dance held in January.

WEDDING BELLS

San Diego, California, caller Kenn Reid has relinquished his single status. He took as his bride Dixie Singh on January 31st. Our congratulations and best wishes.

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Auditorium, Birmingham, Alabama

Apr. 2-3—28th Annual S/R/D Festival,
Belle-Clair Exposition Hall, Belleville, Il.

Apr. 3—S.W. Oklahoma Federation Festival,
Hollis, Oklahoma

Apr. 3—29th Annual NEOSDA Festival,
Civic Center, Tulsa, Oklahoma

Apr. 3—Virginia Reelers 22nd Annual Festi-
val, Henley Jr. Hi School, Crozet, Virginia

Apr. 9—"Spirit of '76" S/D, Jefferson Co.
Fairgrounds, Denver, Colorado

Apr. 9-11—Spring Festival, Spring Creek
Dude Ranch, Hickory Valley, Tennessee

Apr. 9-11—17th Annual Spring "Freedom
Fest," Fair & Exposition Center, Louisville,
Kentucky

Apr. 9-11—Wagon Wheel Weekend, N.H.
Highway Hotel, Concord, New Hampshire

Apr. 10—Spring S/D Festival, Alleghany
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Apr. 11—Bicentennial S/D Jamboree, Capital
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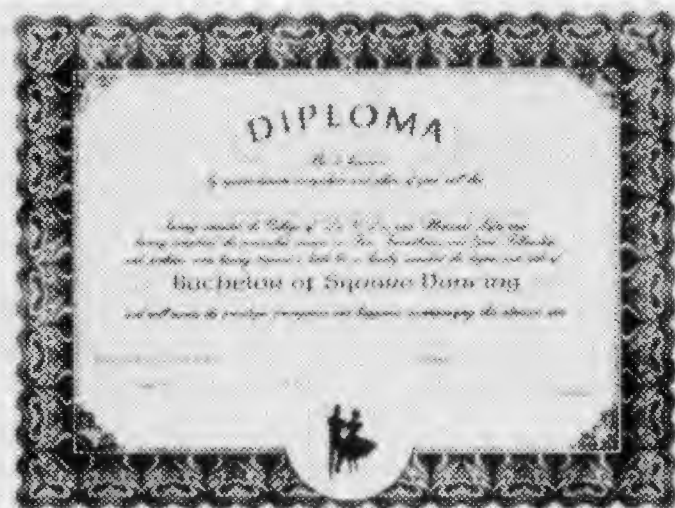
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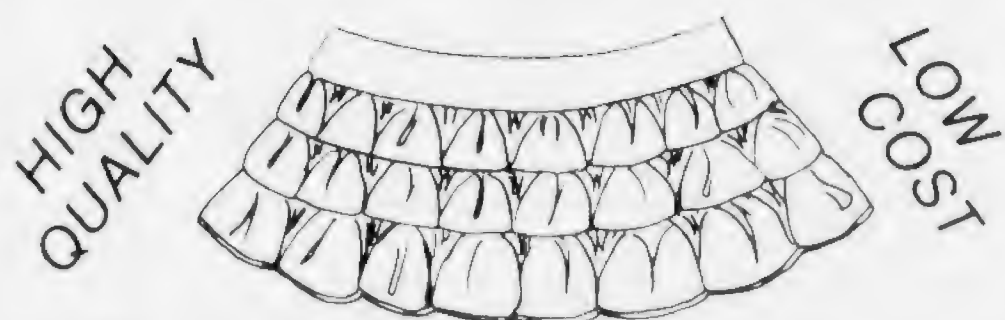


Apr. 16-17—Spring Fling Centennial Bicentennial S/D, Jr. Hi School, Cortez, Co
 Apr. 18-24—8th European S/R/D College, Chiemsee, Germany
 Apr. 23—8th Promenade, Barrie Collegiate, Barrie, Ontario, Canada
 Apr. 23-24—17th N.E. S/R/D Convention, So. Portland Hi School, Portland, Maine
 Apr. 24—14th Annual S/D Festival, Clinton School System, Clinton, New York
 Apr. 24—Pitipat S/D, Luckenbach, Texas
 Apr. 25—April Abun Dance, Hearthstone Manor, Depew, New York
 Apr. 26—Bicentennial Ball & Spring Festival, Tyre Hi School, Seattle, Washington
 Apr. 29-May 1—Manitoba Crocus Festival, Marlborough Hotel, Winnipeg, Manitoba, Canada
 Apr. 30-May 1—8th Annual Rhododendron S/R/D Festival, Municipal Auditorium, Eureka, California
 Apr. 30-May 1—23rd Magic City Hoedown, Ramada Inn, Billings, Montana
 Apr. 30-May 2—29th Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
 May 1—Bicentennial Celebration S/D, God-

win Hi School, Wyoming, Michigan
 May 1—Official Nite Owl Dance, 1st Methodist Church, Cheyenne, Wyoming
 May 1—18th Annual Dance-O-Rama, University Campus, Brockport, New York
 May 1-2—25th Anniversary Bicentennial Dance, State Fairgrounds, Springfield, Il.
 May 2—2nd Annual Roundup, St. Joseph's By the Sea Hi School, Staten Island, New York
 May 5-6—Austin S/R/D Council Mid-Tex Festival, Travis Hi School, Austin, Texas
 May 7-8—1st Annual Grand Strand Jubilee, Convention Center, Myrtle Beach, S.C.
 May 14-15—Tulip Time Fest. S/D, W. Ottawa Hi School Gym, Holland, Michigan
 May 14-15—N.W. Michigan Council 21st Spring Festival, Hi School Gym, Traverse City, Michigan
 May 14-16—Spring Weekend, Hospitality Motor Inn, Enfield, Connecticut
 May 20-22—T&D 15th Annual S/R/D Convention, McMaster University, Hamilton, Ontario, Canada
 May 25—Cherokee Squares Special, Omaha Center, Cherokee Village, Arkansas
 May 28-29—Hyack Festival Dance, Queens

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May 28-30—Chetco Swingaroo's 16th Annual Azalea Festival, Brookings, Oregon

May 28-30—Spring S/R/D Festival, Ingle-side Inn, Staunton, Virginia

May 30—Memorial Day Weekend, Lionshead Resort, W. Yellowstone, Montana

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When Steve Sommerville of Central Lake, Michigan, wanted to do something special for

his wife, Margaret's 80th birthday, he hired a hall, a caller, and invited all the square dance clubs in Northern Michigan. And they showed up from Traverse City to Petosky and points in between. Even President Ford got into the act by sending Margaret a birthday card that arrived in time for her big party. The Sommervilles don't often miss a dance in Northern Michigan and when they go to a dance they go to dance, seldom sitting out a tip and usually one of the first couples on the floor to form a square. But this dance was really special for a special lady who, unlike

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Whistler's mother, would be most unhappy sitting in a rocker when the music starts. A belated Happy Birthday to Margaret, one of the youngest senior citizens we've heard of.

DO YOU HAVE A STORY?


Every square dancer in the world must have encountered some unusual, humorous and interesting happenings during his dancing life. We'd like to hear about them with the thought that we may be able to pass them along to the readers of SQUARE DANCING magazine. Why not jot them down and send them to us, with photos if they are available.

IN MEMORIAM

Once again we report with sadness the passing of several long-time members of the square dance family.

Harry Bracy, Battle Creek, Michigan
Fred Collette, Atlanta, Georgia
Jim King, Charlotte, North Carolina
Harry Widman, North Hollywood, California

They will be missed and we extend our deepest sympathy to the families of all.



SQUARE DANCING

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fashion feature



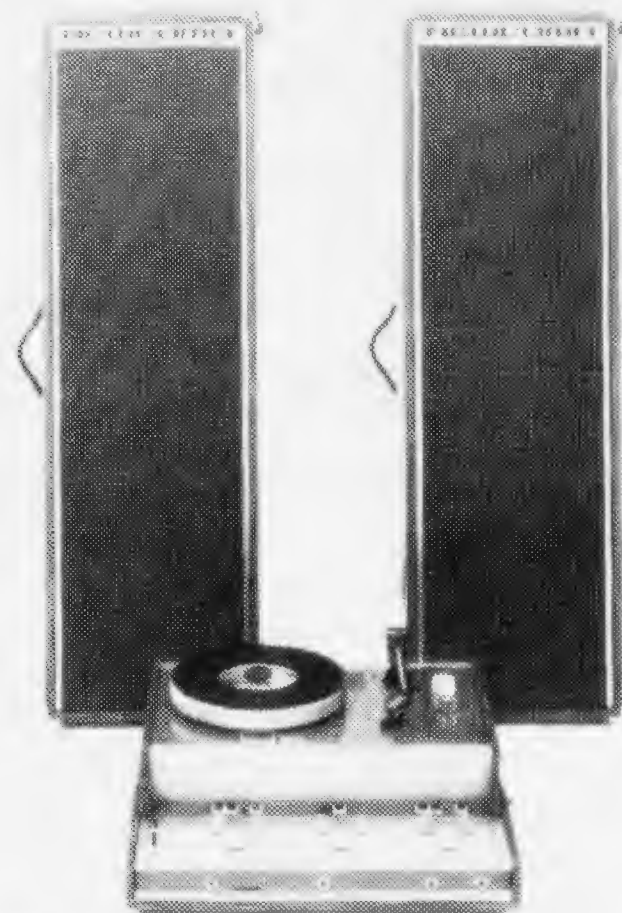
Fabrics from around the world have caught the eye of the square dance lady and with her ingenuity she has designed unusual and attractive dancing outfits. Such a creation is this by Jere Stave of Los Angeles, California. Four yards of 45" sari cloth in a pale yellow with a gold border were cleverly cut to make good use of the border print. The gathered skirt and bodice are lined with thin silk. The long puffed sleeves and neckline are trimmed with the gold. Result: Delightfully danceable dress!

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